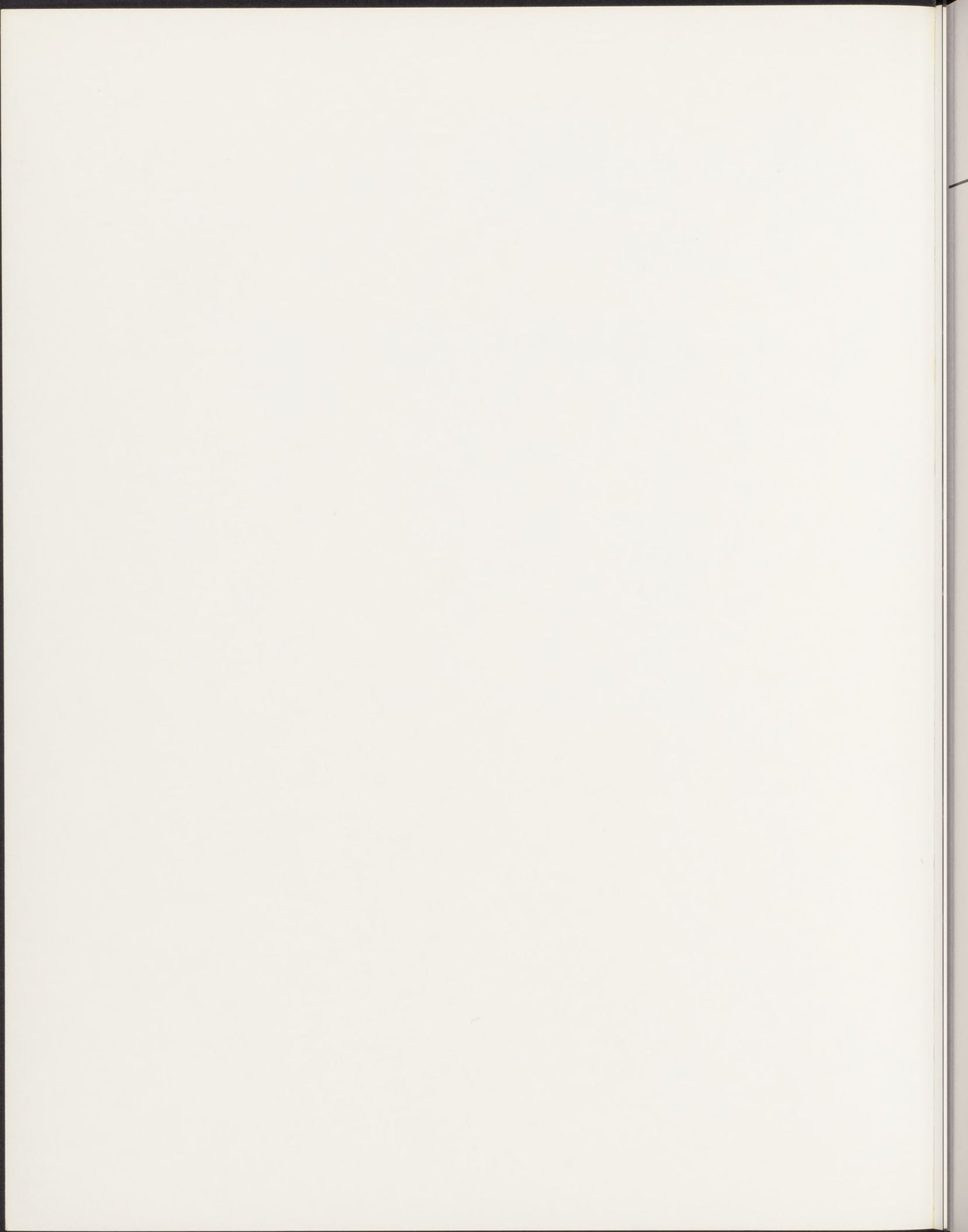


canyon
CINEMA

Film/Video Supplement 1989







Film/Video Supplement 1989

Canyon Cinema • 2325 Third Street, Suite 338 • San Francisco, CA 94107 • (415) 626-2255

Canyon Cinema operates as a "no-profit" cooperative distribution center for independent filmmakers.

A \$5 charge is requested to help defray the publishing costs of this volume.

Canyon Cinema
Film/Video Supplement 1989
compiled and edited by
Christina Setzler
Melanie Curry

with help from
Dominic Angerame, Director
David Sherman,
Assistant Director

Type
Daniel Pike
Allan Perry

Design
Mark McGowan

With special thanks to
Alfonso Alvarez
Monique Boyd
Amy Leigh Hunter
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***C*ontents**

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ordering information:

Terms of Rental

The rental rates cited apply to a SINGLE PROJECTION OF EACH FILM, ALLOW NO PREVIEW, and LIMIT THE AUDIENCE TO 200.

Rental fees are determined by the filmmakers. Canyon Cinema is not permitted to negotiate any of the rental fees listed without special permission from the filmmakers. The rental fees that are listed are subject to change without notice.

If a film is shown more than once on the same or following day, an additional 50% of the base rate is charged for each additional showing.

For an audience over 200 persons but less than 500, payment is one-and-a-half times the base rate.

Unless otherwise marked, titles listed are available to theaters and other commercial film outlets for SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film users. For more than one showing, consult with Canyon Cinema or the filmmaker.

Preview of films is permitted only upon the written consent of the filmmaker. Your written request will be forwarded to the filmmaker. A prepaid fee is charged per film to cover handling expenses.

Terms of Sale

Canyon Cinema actively seeks inquiries concerning print and videotape sales. Serious requests for sales are forwarded to the filmmakers or, in some cases, prints can be purchased directly through Canyon Cinema. The film titles available for sale directly through Canyon Cinema are listed in Catalog #6. We invite purchasers to contact us for further details.

Additional Films Available for Rent

Canyon Cinema Catalog #6 and its supplements contain complete descriptions and rental fees for more than 2,000 works available to rent from more than 300 filmmakers worldwide. Also, Canyon Cinema continuously receives new titles for rent, and there are films not listed in either Catalog #6 or its supplements that are available directly from member filmmakers. If you have any questions about films not listed, please contact Canyon's office.

How to Book a Film

Film bookings may be placed via official purchase order. Reservations may be made by telephone, but are only held when followed immediately with an official purchase order or the amount due paid in full. Failure to honor Canyon's invoice prior to the shipping date indicated on the invoice will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment or purchase order will be made only in cases of institutions notifying Canyon Cinema in advance of restrictions specifically prohibiting such. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met.

Film rentals are accepted from individuals not connected with an organization. If prior credit has not been established, all films will be sent via United Parcel Service, C.O.D.

Invoices for film rentals not paid within 30 days will have a 1.5% surcharge added to the original invoice.

Availability

Prints of the titles listed are the property of the respective filmmakers. In many cases a single circulation print is available. It is therefore advisable that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program.

Terms of Cancellation

Films confirmed by invoice are reserved to honor the screening date with allowance made for time in transit. Renters must ensure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office no later than **4 WORKING DAYS prior to OUR SHIPPING DATE.** Failure to do so makes the offender liable to assessment of penalty charges and seriously inconveniences other film users.

film rentals

Shipping and Handling

Films are shipped via United Parcel Service or via Priority Air Mail 7 to 14 days in advance of the show date.

Renters are charged for postage and insurance of films. A handling fee of \$5 for the first film title for each showdate, and \$1 for each additional film is included on the invoice.

Renters are required to return films **PREPAID POST-MARKED ON THE DAY FOLLOWING THE SCREENING DATE**—excluding United Parcel Service or Post Office holidays.

Renters are to insure all shipments for at least \$100 per pound. Failure to do so will result in the Renter being liable financially for any lost or damaged shipment of films by the carrier.

A 50% BASE RENTAL PER DAY is charged for each day a film is returned late to Canyon Cinema.

Return should be via same terms unless otherwise specified on our invoice. We would like to encourage renters to return films by United Parcel Service when possible, as the time of the film in transit and risk of loss are lessened. In some cases it may be necessary to employ airmail or air express.

Care of and Liability for Prints

Prints are carefully inspected and repaired if necessary following each use.

YOU OR YOUR INSTITUTION ARE RESPONSIBLE FOR ANY DAMAGE TO A FILM.

Any damage to a print in the user's possession **MUST NOT BE REPAIRED** (except for temporary use of non-gumming masking tape, which must NOT be run through the gate of the projector). **NEVER** attempt to splice a print—loss of individual film frames may completely destroy the intent and effectiveness of the filmmaker's work.

Please put a note in the film can of damage to a film.

Minimum charges will be assessed for repairs unless our inspection reveals extreme carelessness or damage which requires replacement of a sequence or the complete film. You are urged to supervise projection and handle the film with extreme care, such as you would any work of art. Remember, many of the films exist only as single prints.

Exhibitors must accept sole liability for print loss.

Exhibitors are solely liable for legal expenses due to local censorship action. In such cases, Canyon will endeavor to assist harassed exhibitors.

Note: Films are not to be viewed on flatbeds or other types of editors or viewers as they are easily scratched by these devices.

Canadian Shipments

Canyon will ship films to Canada under the conditions listed above.

In addition all renters must provide a shipping broker who has a shipping address in the Continental United States. It is the broker's responsibility to transport the films, at the renters expense, to the exhibitor.

All invoices are to be paid in United States Currency.

International Shipments

Films will be shipped to all countries outside the United States and Canada providing that the renter can guarantee shipping in both directions via Diplomatic Pouch. These arrangements must be made by the renter before the shipping date.

All invoices are to be paid in United States Currency.

on projection

Pre-test the projector; keep a short reel of easily replaceable film stock on hand for this purpose. **REMEMBER:** Prints rented from Canyon Cinema—and other distributors—are prohibitively expensive, particularly to individuals, and sometimes are absolutely irreplaceable! Your care in the handling of these films determines the extent to which they may be enjoyed by other film users—as well as our handling of your future requests.

CLEAN THE FILM GATE with a soft brush before threading the film.

Check for correct loop, proper sound level, and see that the picture is squared on the screen.

After showing the film, **REWIND CAREFULLY ONTO ORIGINAL REEL PROVIDED WITH THE FILM HEADS OUT.**

TAPE DOWN HEAD LEADERS. Failure to tape down the leader results in binding, cinching and tearing of the film.

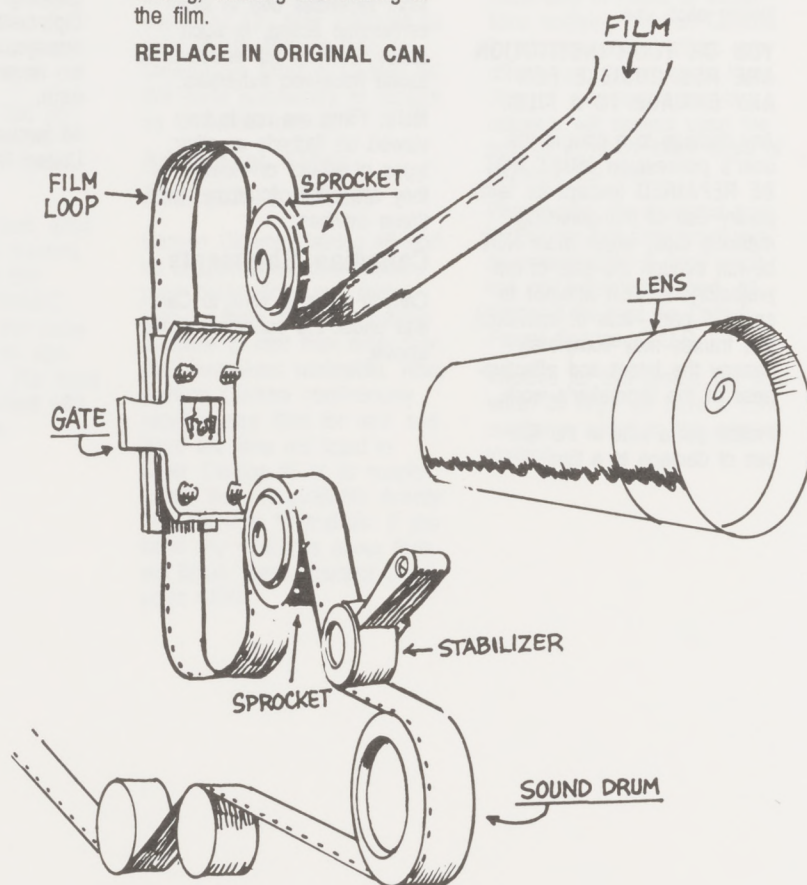
REPLACE IN ORIGINAL CAN.

FOCUS: The best friend a sharp-eyed audience ever had: a projectionist with an inexpensive pair of binoculars. Focusing in this manner helps eliminate the inevitable difference in apparent sharpness at the point of projection and actual sharpness at the surface of the screen. Where academy leader is provided, use the leader for fine pre-focusing, then lock and do not attempt to refocus for the remainder of the reel.

PROJECTION SPEED: unless otherwise noted, 16mm films have optical soundtracks, and the projection speed is "sound speed"—24 frames per second. Films marked "silent" are also marked "24fps" when required; otherwise normal projection is at "silent speed," which is 16 to 18 frames per second. Always check the film can for special instructions concerning projection speed, framing and focusing, start and end of sound, etc.

8mm prints with sound require a projector with magnetic sound. Some silent prints are accompanied by 1/4" tapes.

In cases where the projector is not strong enough to throw a sharp, bright image on the screen, the projectionist is urged to move the portable projector closer to the screen.



filmmaker's agreement

1. Canyon Cinema distributes both Super 8mm and 16mm films, with no restrictions as to form, content, length, etc. The only qualifications we stress is that the films submitted must be prints, free of splices.

2. Prints on deposit at Canyon Cinema remain the property of the filmmaker, available for his or her own use and recall, subject only to prior commitments. Canyon Cinema does not assume any financial responsibility for damage which may occur in storage.

3. No exclusive contracts are signed between Canyon Cinema and member filmmakers.

4. Rentals paid to Canyon Cinema are credited to the filmmaker's account. The percentage is currently split 65% to the filmmakers, 35% to Canyon.* Canyon Cinema will contact the filmmaker in case of special rental requests or purchase inquiries.

5. Filmmakers are accounted to only upon request.

6. Filmmaker must state specifically the rental rate desired.

7. In order to list a film in the catalog or supplements, we ask filmmakers to supply us with credits, a description (concise) or synopsis of the film, along with selected reviews. Filmmakers should state the category in the subject index which pertains. Canyon Cinema's catalog is kept up to date by means of printed supplements published regularly.

8. Dues are \$25 per year.* These are payable on March 1st of each year. A portion of the dues are used to publish the catalogs and updates. Members who are arrears in dues payments risk not having their films published in the catalogs.

9. To aid projectionists in focusing, please equip your print with SMPTE or other focusing leader.

10. Filmmakers must provide a suitable reel and can for their film when depositing a print for distribution, along with a suitable shipping case.

11. When more than one individual has a controlling interest in the film, accounting will be made in the name of one individual, who will carry responsibility for any reporting to others.

12. A service charge for handling is made for all prints sent out for preview as requested by the filmmaker.

13. Canyon Cinema has a policy, for those filmmakers who wish to participate, of selling new prints of films that are listed in the catalog. Canyon requires that a new (never projected) film be deposited for sale purposes only. Prints deposited remain the sole property of the filmmaker until sold, and each filmmaker is to set his/her sale price. Royalties paid are currently set at 85% of the sale price to the filmmaker and 15% to Canyon Cinema.* Listings of titles for sale will be printed in our publications.

14. Canyon Cinema is currently accepting videotapes for sale purposes only from our filmmaker members. We are only accepting VHS (and 3/4" if necessary; no Beta). If the purchaser requests a tape in a format other than the one deposited, the maker will be notified. All tapes must be for sale only, no rentals will be accepted. Videotapes of any length are accepted and tapes may have originated on video, or be transferred from film originals, but must be duplicates of a master tape. Master tapes will not be accepted. Tapes must be of sale quality, unused, fully labeled with title, credits, etc., and ready for direct shipment to purchaser. All tapes deposited remain the sole property of the maker until sold. Total sale price for both Home Use and Other must be determined by the maker. The maker of the tape is to receive 75% of the sale price as a royalty and 25% is retained by Canyon Cinema.*

15. Canyon is also accepting for rental installation pieces which deal with film or video as a major component under the following terms: Items, including instructions, must fit into a reusable standard shipping case supplied by the artist. The dimensions are not to exceed a 4-reel 2000 ft. 16mm size and when packed must weigh no more than 25 pounds. Contents of the piece must be listed on the inside lid of the container, including condition of items, for inspection purposes. Fragile items must be double-boxed using styrofoam. Canyon Cinema may not be able to distribute any piece which is too unwieldy to inspect.

*Please note: these rates are subject to change.

ordering information: videotape sales

All descriptions listed in the video section and commentaries, unless otherwise noted, are direct quotes from the film/video makers concerning their work.

Terms of Sale

All sales of tapes are final; no returns or exchanges are accepted. Sale tapes are guaranteed to be of the best quality available. Sale prices have been determined by the filmmakers and cannot be negotiated by Canyon Cinema. These prices are subject to change without notice.

Sale tapes are available for both individuals and organizations. Prices for home use and others are as listed in this volume. If there is only one price listed, that is the price for both "home use" and "others". Organizations ordering tapes will be sent a sale contract which must be signed indicating that tapes will not be duplicated, distributed, re-sold, or broadcast on television. These

stipulations also apply for home use. Organizations may order tapes using a validated purchase order. Telephone orders will be accepted; however, shipment will not be processed until the signed contract is returned, and a confirmation purchase order or letter is sent. Individuals ordering must pay for tapes in advance, including proper shipping, handling, insurance fees, and sales taxes.

Shipping and Handling Procedures

All tapes will be sent via United Parcel Service and insured. A shipping and handling fee of \$8.00 for the first tape ordered, plus \$3.50 per each additional tape will be charged in addition to the sale price. California residents must add 6.5% sales tax.

Format

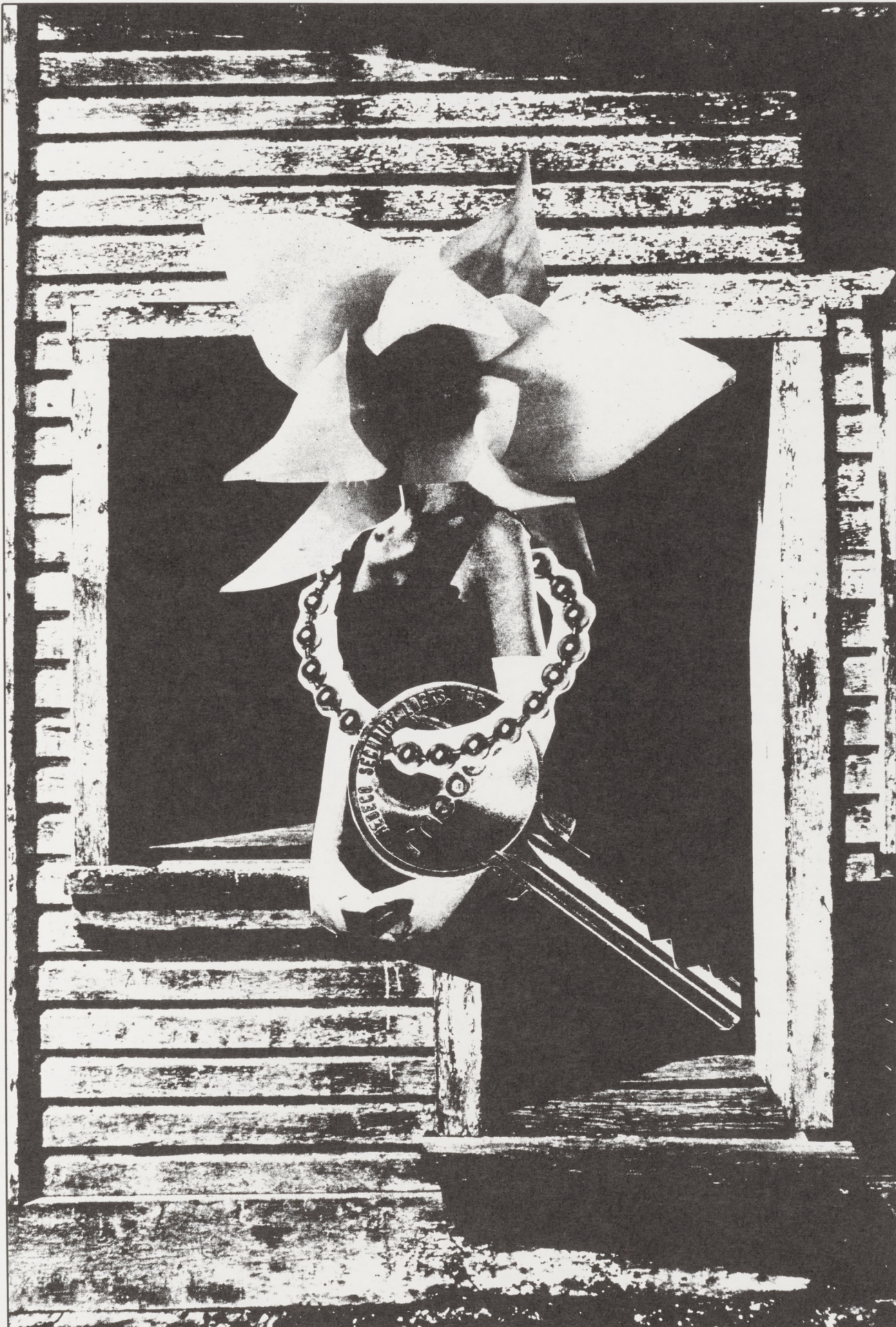
Unless otherwise noted all tapes are standard VHS. Other formats may be available, and interested parties should contact Canyon Cinema for details.

Additional Titles

Purchasers are encouraged to contact Canyon Cinema regarding any videotape not listed in this volume that they may wish to purchase. Canyon Cinema receives numerous titles during the year which may have arrived too late to be listed in this volume.

Copyright Protection

All tapes listed in this volume are protected by Title 17 of the United State Penal Code (Sections 501 and 506) which states: "The motion picture contained in this videocassette is protected under the copyright laws of the United States and other countries. This cassette {unless otherwise specified} is sold for home use only, and all other rights are expressly reserved by the copyright owner of such motion picture. Any copying or public performance of such motion picture is strictly prohibited and may subject the offender to civil liability and severe criminal penalties."



Open/Close by Albert Gabriel Nigrin



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films for rent

All film descriptions and commentaries, unless otherwise noted, are direct quotes from the filmmakers concerning their work.

Ahwesh, Peggy Martina's Playhouse

A film about the riddles of our sexual construction and the complexities of play.

"Since the mid-'70s, feminist filmmakers have taken up the quantlet of visual representation, challenging sexist imagery with new paradigms of difference. One of the wittiest con-

tenders is Ahwesh, whose film, MARTINA'S PLAYHOUSE, premiered at the Collective for Living Cinema. If the precedented success of Pee-Wee Herman suggests (let's hope) a potential crisis in masculinity, then MARTINA'S PLAYHOUSE signals that the equally artificial construct of femininity is ready to explode.—Manohla Dargis, *Village Voice*

1989, S8, color/so, 20m, \$60

Alvarez, Alfonso Film For...

Have we abolished sexism in the late 1900s? Look at our own lives; look at our own attempts

to fight sexism. Are we successful?

FILM FOR... is a collection of found and original footage as well as of dialogues and statements, documenting gender politics and the lack of a substantial change in spite of our perceptions to the contrary.

"Al's new and first 16mm film is a fine example of found footage making a man's point of view on feminist issues. The film activates the viewer's need to be active in establishing the meaning of gender specific training films for girls and boys of the 1950s. See and delight in this new work."—Barbara Hammer

1989, 16mm, color/b&w/so, 7.5m, \$10

Avery, Caroline

Sonntag Platz and Big Brother

SONNTAG PLATZ (1982) is a word to Paul Klee. The first film upon which I painted. The texture here is smoother and the forms closed more than in theater films. Still I was occupied with the concerns I held dear as a painter.

BIG BROTHER (1983) is a comic book/collage film. The images are taken from commercials and other commercially released films as well as my own shooting. Sections of frames were cut out and then placed into Super 8 film frames which had been painted upon, a mouth here, a leg there. This film can also be read like a comic strip on the rewinds.

The film was blown up to 16mm. Ironically my hope had been to keep the film in Super 8 as a discourse on gauge chauvinism, one of the implications in the title.

Note: SONNTAG PLATZ and BIG BROTHER are on one reel.

1982 and 1983, 16mm, color/si, 11m, \$33

Note: BIG BROTHER may be rented separately.

1983, 16mm, color/si, 8m, \$27



Martina's Playhouse by Peggy Ahwesh

Avery

Snow Movies and Fourth of July

SNOW MOVIES (1983) was shot in the winter landscape of upstate New York and in snow-bound Cambridge, MA. I have broken down the various purviews and scales to two dimensions with pixilation and framing. Phil S. says it is a capsulized version of the history of Western painting (I paraphrase).

FOURTH OF JULY (1988). Unable to attend official functions, I fight no one, discovering instead the simple entreaties of the adolescent streets.

Note: SNOW MOVIES and FOURTH OF JULY are on one reel.

1983 and 1988, 16mm, color/si, 11m, \$39

First of May and Flap

FIRST OF MAY (1984) is a 2-minute epic of sorts. Desires surface. A kind of decay sets in. Water gives in to gravity carry-

ing off the fading effects of a gaudy, carnal down.

FLAP (1983) is a very direct approach to moviemaking. A 3X5 card waved in front of the line of a projector beam, shot from a perpendicular angle to the projector. A good old fashioned light/shadow play.

Note: FIRST OF MAY and FLAP are on one reel.

1984 and 1983, 16mm, color/si, 5.5m, \$15

Cross Road and Midweekend

CROSS ROAD (1988) was a film made after having fallen down on my knees. A painted salutation to Hermes.

MIDWEEKEND (1985): Great Society Era, social services, "how to" films from the 1960s and other footage from travel, education, documentary and unsplit 8mm film edited with densely painted film leader in rapid sequences of one- to three-frame splices.

Note: CROSS ROAD and MIDWEEKEND are on one reel.

1988 and 1985, 16mm, color/si, 9m, \$30

Note: MIDWEEKEND may be rented separately.

1985, 16mm, color/si, 8.5, \$27

Pilgrim's Progress

A discourse on marketing through images. The "surface" is an abstract potpourri of polyrhythms, "named" items jumping into recognition here and there. I pulled magazine ink off the page with scotch tape and glued the tape strips onto film leader and rephotographed. It is a tale of coming to terms, of suspended disbeliefs.

1985, 16mm, color/si, 9m, \$27

Miniatures

A series of very short "collectables." An album of personalities. This is an ongoing project.

Please check with distributor for new additions and for price.

1985-1988, 16mm, color/si, 10m, \$30

Ready Mades in Hades

Photographed in East Somerville, MA, an empty lot piled with the garbage and remnants of the past lives of its nearby residents cut in with the brave laundry of a present set of inhabitants next door, the children of whom roam through the claustrophobia, making from it their own private sense.

1986-1987, 16mm, color/so, 7m, \$24

Dancer for the Coronation

The Twined Shadow of the Dance. One dancer folding back upon herself.

1988, 16mm, color/si, 8m, \$24

The Living Rock

Black and white images of various human endeavors cut quickly together with painted leader of muted earthy hues. The tone of the film is established through the concept of conflict between Progress and inevitability.

1989, 16mm, color/b&w/si, 9m, \$30

Bak, Gamma

Rubblewomen (Trummerfrauen)

Co-makers: Bryan Sutton and Ian Doncaster. Forty years ago, the women of Berlin cleaned up one of the largest man-made messes in our history...today their circumstance is forgotten to the point of negation through consistent lack of documentation. RUBBLEWOMEN/TRUMMERFRAUEN takes a subjective approach to this



Rubblewomen by Gamma Bak

fragment of women's history in the workforce. In its complete reliance on eye-witness reports of the time, its use of optically processed archival footage as well as the remembrances of a woman who lived in Berlin in 1945/46, the film mirrors the process of oral history research. It serves as a documentation of the events as well as the memory to which they are committed today. As an integral part of this parallel, the voice-over is composed of both English and German comment as Eva Grom-nica, the narrator, has lived in Canada since the 1950s.

Screenings: Festival du Monde au Montreal, 1985.

1985, 16mm, color/so, 16m, \$25

Bechard, Gorman

Bartholemew

BARTHOLEMEW is a tale of violence as seen from a little girl's perspective with the camera playing the role of the little girl. From her bitchy mother to "Bart," her Mom's lecherous suitor, and to her violent and deranged demise, this is one day in the life of a little girl that will disturb and anger and stay lodged in the viewer's memory for a time to come.

1983, 16mm, b&w/so, 8m, \$20

The Only Take

THE ONLY TAKE is about what happens when a total idiot is hired to shoot a porno/snuff flick. When told by his director that a little vaseline on the lens will give the film an "artsy, Penthouse type effect," the idiot cinematographer wipes on globs of the petroleum jelly just before the director yells, "Action!" And though we hear what is going on, the vaseline prevents us from seeing any of the "action."

THE ONLY TAKE is a very funny, very sick little film.

1983, 16mm, color/so, 2.5m, \$12

Pairs

PAIRS is a comic delight where blinking is not allowed. The film's synopsis: "A lot of tits and two asses."

1985, 16mm, b&w/si, .5m, \$7

To What are Mutual Attachments Due

TO WHAT ARE MUTUAL ATTACHMENTS DUE is an experimental short, using always potent and sometimes comic imagery and numerous overlapping soundtracks to tell the tale of a couple who had dated and since broken up. Their lives are meaningless and empty. They've got the eggs, but they need a good breakfast.

1985, 16mm, b&w/so, 3m, \$12

Psychos in Love

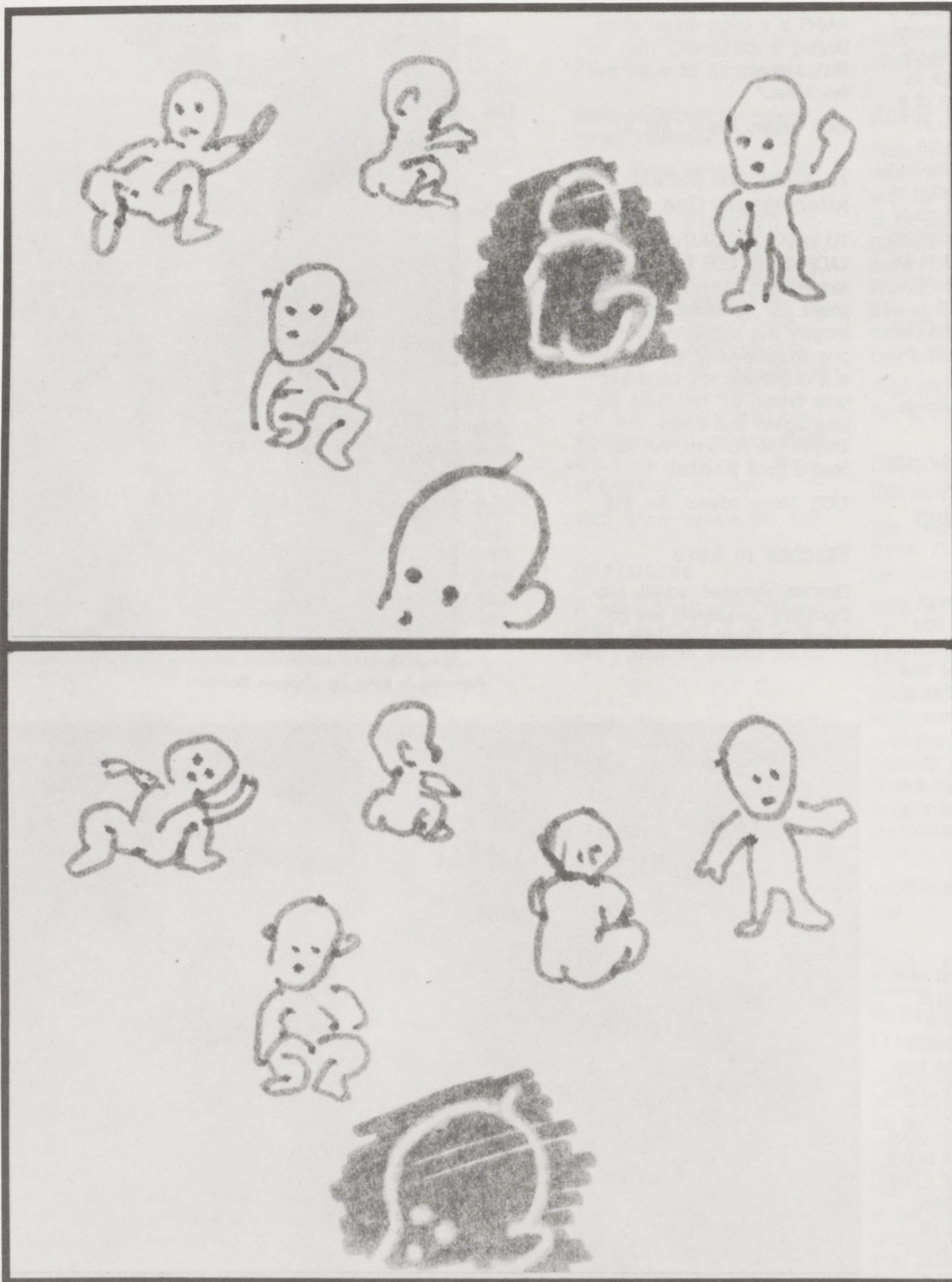
Directed, produced, edited, photographed, co-scripted and co-scored by Gorman Bechard,



Psychos in Love by Gorman Bechard



Twenty Questions by Gorman Bechard



A Frog on the Swing by Robert Breer

PSYCHOS IN LOVE is a black comedy take-off on the horror genre.

"Joe is a bar owner who has no trouble meeting women and getting dates. The problem is that he is a psychopath who ends up killing them—generally when he finds out they like grapes! Then he meets Kate. She hates grapes and, coincidentally, is a psychotic killer. Their love blossoms, but their drains block up due to the disposal of their victims. No problem. The plumber turns out to be a cannibal. Crazy, sick, bizarre? Yes, but not without quite a few laughs."—*Video Movie Guide*

"Loaded with juicy and clever satire and one-liners. This is a film that should be sought out."—*Video Times*

"The surreal pathos is hypnotically worthy of Jarmusch or Downey."—*Hartford Courant*

1986, 16mm, color/so, 88m, \$125

Twenty Questions

TWENTY QUESTIONS deals with life, death and everything... well, sort of. Nineteen people from all walks of life were chosen at random and each locked in a room for approximately eleven minutes (the length of one 400 foot roll of film), during which time they were asked to answer twenty questions ranging from, "What do you do when you discover your lover has AIDS?" to "Fur coats?" to "The contents of your refrigerator's bottom shelf?" to "Why do you litter?" to "The Right to Bear Arms?" to "Welfare?" and so on. The results are a sometimes funny, often moving, usually surprising, and always revealing examination of social, moral and religious viewpoints.

1988, 16mm, color/so, 60m, \$100

Brakhage, Stan

Faust 4

This is the imaged thought process of young Faust escaping the unbearable pictures of his broken romantic idyll, mentally fleeing the particulars of his dramatized 'love,' Faust's mind ranging the geography of his upbringing and its structures of cultural hubris—the whole nervous system 'going to ground' and finally 'becoming one' with the hypnagogically visible cells of his receptive sight and inner cognition...all that I could give him of Heaven in this current visualization of these ancient themes.

Music by Rick Corrigan.

1989, 16mm, color/so, 36m, \$110

Breer, Robert

A Frog on the Swing

This animated fable is centered around a backyard pond shown intermittently in live-action scenes. A small child appears and disappears in a ballet of crows, rabbits, monkey wrenches, and goldfish. When the police arrive there are potshots at backyard varmints, but the frog on the swing seems to survive it all.

As usual in Breer films, the soundtrack is often conspicuously out of sync with the picture. Or is it vice versa when a crow goes "moo?"

1989, 16mm, color/so, 5m, \$20

Carolfi, J. Rome

A Two Dollar Room

A TWO DOLLAR ROOM is a short, fractured documentation of the interior of a very shabby hotel room in the Hotel Washington, in Madison, Wisconsin.

The film plays off the word "depression" as both an emotional state and in the historical sense as well, since this room, which looks as if nothing has been done to it since the Great Depression, also looks truly depressing. The rendering from video-to-film enhances this quality. Recommended to be shown with SANGUINE MEMORIES.

Sound by Captain Beefheart, Dianna Ross (Lady Sings the Blues) and Duke Ellington.

1982, 16mm, color/so, 2.5m, \$5

Lunacy

A very "old-fashioned" experimental film, LUNACY was influenced by experimental films of the 1940s and '50s, most notably the films of Menken and Brakhage. Within LUNACY, there is both a sense of the spiritual and an interest in formal aesthetics, two elements often at odds. In one sense, LUNACY could be interpreted as the surreal night of a full-moon dreamer. In another sense, LUNACY explores its etymological origins; (ie. moon-crazy), for it has been thought for many years that the full moon inspires unusual psychological states and behaviors in man and animals alike and as a result causes strange events to occur.

1988, 16mm, color/b&w/so, 12.5m, \$25

Eisenberg, Daniel

Cooperation of Parts

The images for COOPERATION OF PARTS were shot in Europe in 1983. The film begins at a train station in Calais, France and ends on a street in Radom, Poland. In between are images of Paris, Munich, Dachau, Berlin, Warsaw, and Auschwitz/Birkenau.

Unlike most films that deal with the Holocaust, COOPERATION OF PARTS takes place firmly in the present and does not attempt to recapitulate history. Using lists, descriptions of photographs, a catalog of proverbs, images of streets, trains, ruins and riots, the film explores the territory of the recent past with a second generation perspective, distanced through time and reflection.

With the visual field as a touchstone for a complex set of narrative associations, the film spins a tight web of memory, history, and experience. It is within this web that the film finds its wider significance: as a model for how daily life, history, first hand and second hand experience bind, through purpose or chance, to form identity itself.

Screenings: Honorable Mention, New England Film Festival

1987, 16mm, color/so, 42m, \$115

Epp, Ellie

Trapline

"...TRAPLINE is already an established classic of independent Canadian film-making: it continues to sustain itself through repeated viewings over the years."—Stan Brakhage

1976, 16mm, color/so, 18m, \$35

Current

"CURRENT, a brilliant short film abstraction, sculpts light in a way absolutely rigid yet metaphors gem refraction and achieves a lightness symbol throughout: it is different from her other work to such an extent that it demonstrates the imaginably unlimited range of this artist."—Stan Brakhage

1986, 16mm, color/si, 2.5m, \$10

Notes in Origin

"NOTES IN ORIGIN is absolutely unique in its simplicity of technique which evolves an extraordinary power of quietude thru subtle long-rhythms and cumulative envisionment thru spartan visual means."—Stan Brakhage

1987, 16mm, color/si, 12m, \$25

Evans, Jane

The Beginning

THE BEGINNING...is a 16mm film of a 3/4" video of a 1/2" video of slides and photographs of paintings of a landscape. It is sort of a documentary. It is about endings which become beginnings. The demise of a painting becomes the takeoff point for a film. Painter Jane Evans carries her painting "Trapped Under Glass" (a 7' x 4' painting on plexiglass) up the Prince's Island Bridge in Cal-

gary on her back like a cross/wings and throws it off to a new beginning, in hope and decision. The film satirizes art as product and all the preciousness that goes with that definition. For painter/performer/filmmaker Evans, art is process...

1989, 16mm, color/so, 2.5m, \$15

Finne, Ron

Keep Off The Grass

A collage/concrete/American icon film of the late 1960s. For example: the rodeo: a herd dog hops on two hind legs over another; the stock car race: No. 99 rolls over, a mechanic stamps its hood back down and it re-enters the race; huge plastic promotional figures: the cow, the chicken, the cowboy, the Indian; the peaceful and exhilarating demonstration in San Francisco against war, and the hatred it evoked; a flag

burns in a comic book; the jug band fools around with larger-than-life-size statues of ancestors—pioneers and soldiers, who stare like dead men back into their own eyes, not ours; soldiers can learn to say "I am going to the movies" in Vietnamese; "U.S. Property" the sign says, "Keep off the Grass"; a sweet lady shows us her ceramic Chiquita banana; a gold-crusted eagle spins into the sun.

Concrete audio track: Lyndon Johnson not accepting and not accepting again the 1968 nomination for President; training your parakeet to say: "To be or not to be, that is the question," etc.

1968, 16mm, color/so, 12m, \$25

Das Ballett

As part of a one-time-only four-hour theatre event in 1968 for a packed, enthusiastic audience, five dancers (three women and two men) danced their hearts out for our pleasure and maybe

their own. In this film the underwear-and-tutu-clad performers rehearse and recreate their triumph.

Extraordinarily original choreography by Vera Shapely, who subsequently was featured at "The Hip Hugger" in Sunnysvale.

Music From SWAN LAKE.

1968, 16mm, color/so, 5m, \$15

Demonstration Movie I

A companion film to DAS BALLETT. Noted lecturer, Eugene M. Wank, instructs us using a folding chair as a metaphor for life's choices. In this theatre event he shows the audience how to turn their chairs so that instead of facing front, facing the screen, they change to face each other across an aisle in which the innocent, funky ballet will be performed. But his instructions are from the 1950s and the audience discovers that the film chair folds opposite from theirs. He doesn't know this; he just tries to give young people good advice.

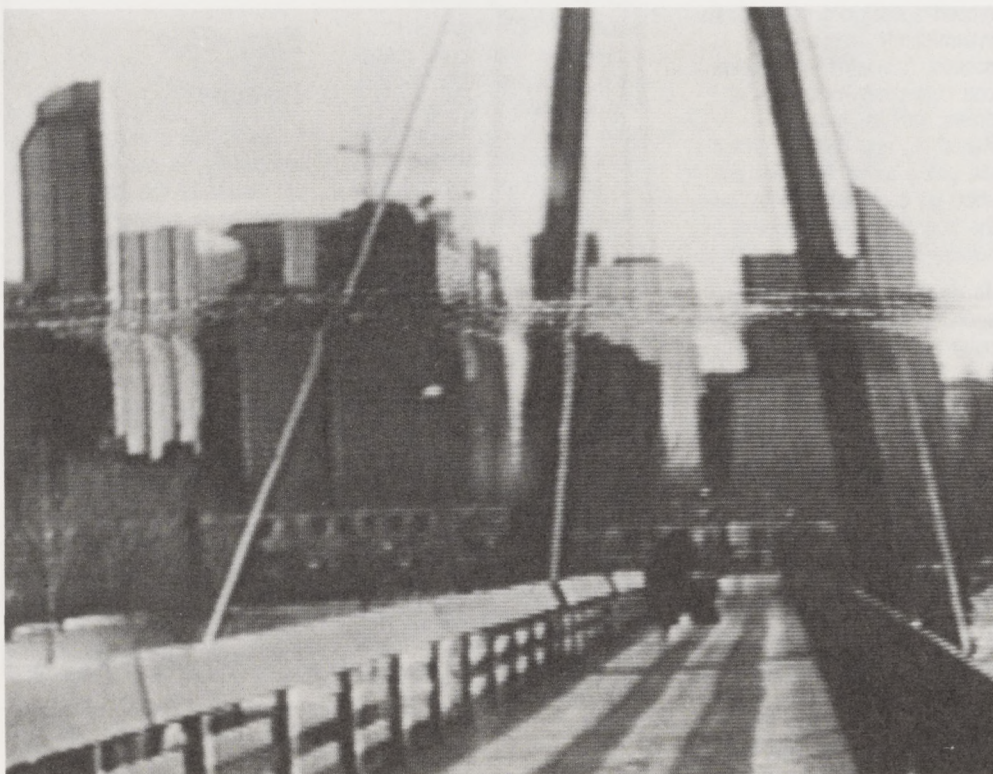
Written and produced by Ron Finne. Directed by Peter Jamison. Music from PICTURES AT AN EXHIBITION.

Awards: Ann Arbor Film Festival

1968, 16mm, color/so, 4m, \$15

People Near Here

"Do something for the camera!" In the late twenties, 16mm home movie cameras became available and the well-off used them through the 1930s. Then the 8mm camera increased participation in the very events it recorded, drawing out the facts of who we are or play at being. In this film Americans, across stages of life, across decades, in backyards, at a graduation picnic, on a beach and in other ordinary places, reveal silly, happy, intense and sad things about themselves, mostly with exuberance and dignity.



The Beginning by Jane Evans

The film is arranged without internal editing of the found sequences.

1969, 16mm, color/b&w/si, 12m, \$25

Earthspirit House

Water and wind, wind and sand, sand and green things and swimming things slide across their boundaries; the brilliant yellow leaf tumbles across a blue sky, and becomes a white moth in the spray of a mountain stream. Interlocked, structural poems ask direct questions of us. Rusted car bodies sink into the sand; bleached tree trunks kneel in the dunes. The sea-edge crumbles. Ducks flock in the air like cottonwood seeds floating. The horse, whose kin had fallen and was eroding on sea-edge stones, gets up and trots back up river. A dory fisherman goes out alone on the Atlantic.

Awards: Aspen Design Conference

1970, 16mm, color/so, 15.5m, \$30

The Whale

In Fall, 1970, around the time of American plans to bomb Cambodia, an eight ton sperm whale washed up mysteriously dead on a lonely Oregon beach. State officials considered it a big disposal problem and ordered the carcass shattered into thousands of tiny pieces with a half-ton of dynamite. This film documents the event.

Music: Song of the Humpback Whale

Shown on West German TV "The International Short Film."

1971, 16mm, color/b&w/so, 7m, \$20

Tamanawis Illahee (Medicine Land)

A film of the Pacific Northwest, the native people, poetry, history and the forces of change.

"TAMANAWIS ILLAHEE, subtitled RITUALS AND ACTS IN A LANDSCAPE, is an homage to the Indian heritage of the Pacific Northwest and a study in the contrast of how native people used the land, as opposed to European settlers who gradually took it over.

It is experimental in style, combining time-lapse photography, archive footage, classic photographs by documentarist Edward Curtis, museum artifacts and other image sources.

"The film is a plea for a spiritual reconnection with native forebears and a recognition of their heritage."—Ted Mahar, *The Oregonian*

This film was made possible in part by a grant from the Oregon Committee for the Humanities, an affiliate of the National Endowment for the Humanities.

1983, 16mm, color/so, 58m, \$95

Hammer, Barbara Endangered

"It is against the background of these debates (the demise of avant-garde film) that Barbara Hammer made *ENDANGERED*, a reflection on the threatened tradition of filmmaking and the independent filmmaker. Hammer's formal invention and manipulation of film through post-production effects created by optical printing become the means for developing new filmic metaphors. *ENDANGERED* is a compelling expression of the unique power of celluloid and the filmmaking process. Hammer does not hide behind the process of filmmaking—in *ENDANGERED* we see her making the film. In her hands, the transformation of film into a poetic and avant-garde art form comes about through the direct manipulation of celluloid." —

John Hanhardt, 1989 Whitney Museum Exhibition Catalogue

Score by Helen Thorington.

Awards: First Prize, Buck's County Film Festival; "Homage to Magellan" Award, Humboldt Film Festival; Cash Prize, Ann Arbor Film Festival; Gold Prize, Onion City Film Festival; Second Prize, Athens International Film Festival; Black Maria Film Festival; Santa Fe Film Expo; Third International Women's Film Festival, Seattle; Whitney Museum of American Art Biennial

1988, 16mm, color/b&w/so, 18m, \$50

Hancox, Rick

Waterworx (A Clear Day and No Memories)

The waterworks in the 'Beaches' area of Toronto is the source of an eidetic image from early childhood. It was always an enigma to me, and after



Endangered by Barbara Hammer

Hancox

returning years later to shoot this film, I was still not satisfied it was merely a filtration plant. Its architecture functioned more significantly as a some kind of temporal metaphor.

Wallace Stevens' ironic and equally enigmatic poem, *A CLEAR DAY AND NO MEMORIES*, was sought out to address this phenomenon, and to appear as an interruptive graphic for the same reason the editing is interruptive—that is, to both work with the alluring nature of the image, and force an intellectual distancing.

Just as the supposedly clear air is used as the protagonist in Stevens' poem, the precisionist clarity of imagery is foregrounded in the film. The structure reinforces human memory processing, and later, when the first half of the film is repeated (recalled), the Stevens text, generated by computer memory, runs across the screen in a style contradicting the mood of the picture and sound, which are now forced into the back-

ground.

"What I find most impressive about *WATERWORX* is Hancox's ability to fuse Stevens' poem and his own imagery and sound, not only without doing damage to the poem, but so that the film provides an effective reading of it...The clear, empty vistas of the film (empty of action, of people) reflect those of the poem, and yet both are haunted by the presence of the poetic mind in its process of forming what we are experiencing." —Scott MacDonald, *Afterimage*

Awards: First Prize, 8th San Francisco Poetry Film Festival; Winner, Canadian Independent Short Film Showcase, Academy of Canadian Cinema

Shown on TV Ontario's New Directions, 1986.

1982, 16mm, color/so, 6m, \$30

Landfall

LANDFALL was shot on Prince

Edward Island, near the family home on the Northumberland Strait. The original footage, shot in 1974, was a kind of interactive, camera 'dance' with the environment. Poetry became important when the footage was later superimposed onto its own mirror-image, to help direct the viewer away from the luring yet limited world of image-identification/orientation. "I Thought There Were Limits," by Quebec poet D.G. Jones, was used to encourage the viewer to reject Newtonian notions of space and time, and to conceptualize the film's interplay between absence, desire, and presence. Eventually, the limitation of text as spoken signifier is exposed through dynamic visual techniques reminiscent of concrete poetry.

"While the camera swings and sweeps around an ocean cove in P.E.I., the interjection of frozen frames reveals the shadow of Hancox holding a Bolex camera above his head...the words, which now

appear as text upon the screen, know no gravity as well... 'Sense' in Hancox's poetical exploration, becomes non-sense. We can only know through repetition, in an enigmatic flash, the presence of the unconscious through absence." —Dot Tuer, *Vanguard*

"Typography and graphics become significant considerations, not to mention the timing and method of making the words appear and disappear. Comparable elements... when the poem is spoken on the soundtrack... *LANDFALL* offers an excellent reading of the poem, which is, in turn, well integrated with the film's visuals." —William Wees, *Words and Moving Images*

Screenings: Runner Up, 8th San Francisco Poetry Film Festival; Film Studies Association of Canada Conference, 1983; PBS TV's *THE FRONTIER*, Buffalo, 1984

1983, 16mm, color/so, 11m, \$35

Beach Events

This film completes a trilogy of landscape/poetry films, which include *WATERWORX* (1982), and was shot near the family home on the Northumberland Strait in Prince Edward Island, like *LANDFALL*.

In writing the text for *BEACH EVENTS*, I wanted to challenge the cinema's dominant present tense, by imitating primitive 'event' poetry, referring superficially to action present on the screen, but which gradually slips out of synchronization with its referent. This practice, together with reading a kind of sub-conscious, internal monologue also based on the film's events, but only those past and future, helps the viewer transcend the spectacle of the present, and be aware of a larger temporal universe. In this film it informs a dialectic of internal and external nature, temporal presence and ab-



Somewhere Between Jalostotitlan and Encarnacion by Philip Hoffman

sence, the conscious and subconscious.

"A work in which all parts functioned equally to create a filmic-poetic form, in which each element was subsumed into a larger, organic unity....An effective unity of this sort was achieved in Rick Hancox's BEACH EVENTS."—Scott MacDonald, *Afterimage*

Screenings: Sixth Conference of the International Society for the Study of Time, England, 1986; First Prize, Experimental Film Coalition Festival, Chicago, 1986.

1984, 16mm, color/so, 8.5m, \$30

Hills, Henry George

When I recently moved, I found the 'lost' original of this optically printed portrait of George Kuchar smoking (with Melinda McDowell and Virginia Giritlian): four or more scenes progressing simultaneously through frame alternation.

1976-1988, 16mm, color/si, 2m, \$10

SSS

A dance film, starring Pooh Kaye, Sally Silvers, Lee Katz, Harry Sheppard, Kumiko Kimoto, David Zambrano, Ginger Gillespie, Mark Dendy, and others, with music improvised by Tom Cora, Christian Marclay, and Zeena Parkins. Filmed on the streets of the East Village and edited over three years.

1988, 16mm, color/so, 5m, \$20

Hoffman, Philip

Somewhere Between Jalostotitlan and Encarnacion

SOMEWHERE BETWEEN JALOSTOTITLAN AND ENCARNACION is a handheld travel

ogue of North America, presented in the unbroken 28-second shots of [Hoffman's] spring-wind camera and the intertitles of a Mexican journey. SOMEWHERE BETWEEN...is a Catholic drama of life and death played out in the streets of North America. Its gesture is a public circumstance: a horn band in Guadalajara, a Catholic procession in Toronto, distant passing traffic in Colorado.

These scenes are presented, each in their turn, as separate and discrete events moving between titles describing a boy lying dead. They are a discourse that moves a geography of surface into concert with a transcendental history, a history of death."—Michael Hoolboom, *Vanguard*

1984, 16mm, color/b&w/so, 6m, \$25

?O,ZOO! (The Making of a Fiction Film)

"Philip Hoffman's ?O,ZOO!(THE MAKING OF A FICTION FILM) uses a diary format to skirt along the edge of someone else's filmed narrative (Peter Greenaway's A ZED & TWO NOUGHTS), and to trace the anatomy of pure image-making. "Pure" is both the right and the wrong word: Hoffman is a man addicted to the hermetic thisness of filmed images, and plagued by the suspicion that these images, far from being pure, are really scabs torn away from the sores of the world. Found footage shot by his grandfather (a newsreel cameraman) is the starting point for Hoffman's meditations on the illusion of visual purity, and on the distance between the "neutral" image and the value-laden narrative that it can be made to serve. It is a moral distance, one that this filmmaker surveys with a wary fascination."—Robert Everett-Green

"...Hoffman rewrites the Canadian documentary tradition into a family memory and romance."—Blaine Allan

1986, 16mm, color/b&w/so, 23m, \$55

passing through / torn formations

"Philip Hoffman's PASSING THROUGH/TORN FORMATIONS is a wide open ramble through the labyrinth of memory, considered primarily as a family affair. The film deals with the life and history of Hoffman's Czech-born mother and her family, presented as a kind of polyphonic recitation—of words, of images, and of sounds."—Robert Everett-Green

"PASSING THROUGH/TORN FORMATIONS extends from Eastern Europe and back again—an unravelling tapestry of family relations that speaks of migration and translation."—Marian McMahon



passing through / torn formations by Philip Hoffman

Hoffman

"PASSING THROUGH/TORN FORMATIONS accomplishes a multi-faceted experience for the viewer—is a poetic document of Family, for instance—but Philip Hoffman's editing throughout is true to thought process, tracks visual theme as the mind tracks shape, makes melody of noise and words as the mind recalls sound."—Stan Brakhage

1988, 16mm, color/b&w/so, 43m, \$90

Hoolboom, Michael

Fat Film

Making light of history. An optically printed fugue whose lower case shows a young child learning to swim. His diploma will turn this pooling of talent into writing. The filmmaker, recalling his own near fatal drowning beneath the hands of his twin brother, builds a frame of lard through which the past

might be re-exposed, turning pool into loop.

"Michael Hoolboom rips at the very stuff of Film itself in be-seeming war with Past's entire tension of pictorial re-call."—Stan Brakhage, Canadian Aesthetics

Sound by Strange Nursery.

1988, 16mm, b&w/so, 4m, \$10

Grid

"In GRID, a black grid jumps back and forth on a white background, resulting in a perceptual exercise (and a metaphor for cinema) with a strangely menacing intensity. Like much of Hoolboom's work, GRID aggressively flirts with the brink."—Cameron Bailey, *NOW Magazine*

1988, 16mm, color/si, 1.5m, \$10

Was

The second in a series about love and other four letter words: hand, some, oven, cunt, cock,

film. Drawn through four movements (him, her, us, I) a collage of diary fragments, landscape and a surreal ad introducing the Ford Mustang combine to dis-semble these two lovers beneath Wilde's dictum that actions are the first tragedy of our lives and words the second.

"WAS exemplifies Hoolboom's sponge-like retention of avant-garde film traditions. Brimming over with allusions, the film assembles within a quasi-musical structure (prelude, four movements, and epilogue) a complex mass of footage, archival material, photographs, and texts, usually in superimposition with images of two ghostly floating mouths. The sound track is polyphonic (owing much to Bruce Elder), as two voices mixed with music and sound effects simultaneously read different texts. A central theme, announced in the prelude, concerns sexuality and the mother."—Mike Zzyd, "Recent Work From the Canadian Avant Garde," Art Gallery of Ontario

1988, 16mm, color/b&w/so, 13m, \$20

From Home

"Mike Hoolboom's film is a powerful and disturbing work that deals with love, memory, sexuality, murder and desire. Hoolboom asks for, and gives, no quarter in this devastatingly honest depiction of the break-up of his relationship with Svetlana Lilova...the finest work yet by one of Canada's most prodigious talents."—Marc Glassman, *Cinema Canada*

"Over a particularly climactic sequence of FROM HOME, where Michael Hoolboom proposes to depict his ex-girlfriend and another man having sex, a male voice recites a section of one of Hollis Frampton's fabulae, "Erotic Predicaments for Camera"—an apt subtitle for this film. The particular "erotic predicament" of this scene stands for a larger one."—Mike Zzyd, "Recent Work From the Canadian Avant Garde," Art Gallery of Ontario

FROM HOME's opening montage, so reminiscent of life as to make any difference between the two meaningless, begins this autopsy on the body of language that brings together in the film's final reel the figures of mortician and film editor. Relentlessly transgressive in its depiction of a failed marriage, the fragmented montage shatters the Edenic couple of the film's opening into a mosaic of confessions, half truths, the many-colored self of Windsor and Newton, self-propelled vehicles, self-abuse in vermin, and the nature of the image. Four years in the making.

1988, 16mm, b&w/so, 55m, \$100

Scaling

It's like that line in Hamlet when his new father, now the king, asks him: "How is it that the clouds still hang on you?" And



Was by Michael Hoolboom

he answers: "Not so my lord, I am too much in the sun."

Excremental blankness. The frame as filling station, jurisdiction, make up, the centre of an empty horizon and the place of doubles.

Sound by Peter Chapman.

1988, 16mm, b&w, 5m, \$10

Bomen

"Bomen" is Dutch for trees, so reads in plural the last part of my own name "boom," which stands in Dutch for "tree." This film, this walk through the treeline is also a way of saying "I," of writing myself with the camera-stylo even as the bomen turn out to be empty after all, unfit for making paper, for writing. Perhaps these are the trees left after the book is finished, when all that needs to be added is the cartouche, the name, the last word, the law.

1989, 16mm, color/si, 2.5m, \$10

Janetzko, Christoph

On Ludlow in Blau

"In ON LUDLOW IN BLAU [Janetzko] narrates a hot afternoon in an old New York apartment from the point of view of an insect who lives inside the wall, venturing tentatively out to contemplate the walls, the ventilator fans and the window shades..."—Helen Knode, *Filmforum*

In the precise manner of an artist, Christoph Janetzko investigates the beauties in the world of the miasms.

1987, 16mm, color/b&w/so, 12m, inquire for price

Hollywood Killed Me

"[Janetzko's] sense of humor is also carefully employed in his most recent work, HOLLYWOOD KILLED ME. With the

help of his good friend and colleague, Dorothee Wenner, he created an entertaining fiction-cum-documentary that revolves around the narcissism of suicide..."—F.C., *Cherie*

HOLLYWOOD KILLED ME, a different direction for Janetzko and a collaboration with Dorothee Wenner, offers another view, somewhere between Kenneth Anger and Andy Warhol, but unlike either in its formal consistency. Hollywood iconography and mythology—James Whale's swimming pool and Claudet Colbert's Cleopatra—alternate with a vision of Hollywood which can shape life and death. The film slips from black and white to color, from objective to subjective, from media image to the internalized desire for a cinematic death. Janetzko, as always, uses color to brilliant effect."—Kevin Gough-Yates

1988, 16mm, color/b&w/so, 15m, inquire for price

Kerr, Richard

On Land Over Water (Six Stories)

Indian Camp, Shotgun Stories, Drive to Work, Spirit Astray, His Romantic Movement, At Her Cottage

"The film begins with a voice reading of Ernest Hemingway's story 'Indian Camp.' The point of view in the story is that of a young boy. The boy had come to the camp with his doctor father to deliver an Indian woman of a baby. He delivers the baby by caesarian section, without giving the mother an anaesthetic. After the baby is born, the doctor finds the baby's father dead. The man had slit his own throat. Contrasting the callous insensitivity of the white father with the unbearable compassion of the Native father, the story concerns the young boy's confronting the mysteries of birth and death as well as his father's mean spirit-edness.

"SHOTGUN STORY depicts an Indian taxidermist moving about a shop crammed with stuffed animals and telling a story about firing his gun as a practical joke to frighten a friend. The camera style is the hand-held *verite* style; the story recounted in the manner of a set-piece.

"DRIVE TO WORK is the first conspicuously autobiographical story for it makes reference to Kerr's earlier autobiographical film, CANAL. We see images of fields and then of a boat in a canal photographed through the window of a moving car. Over these images are, again, superimposed titles, most of which concern the nature and function of belief.

"SPIRIT ASTRAY presents, in the voice of the transgressor, the story of a minor transgression. A young black girl tells a white schoolmate of an episode in which her jaywalking led to her being suspended from school. The ominous image of these children standing against



On Land Over Water by Richard Kerr

Kerr

a wall painted "Spirit Astray" is filmed as a tableau, with no change in framing or field of view.

"HIS ROMANTIC MOVEMENT presents images of a trip to the Florida Keys. It re-enacts the drama of going on the road Kerouac style; but what it really depicts is the dream of freedom turning sour. The section includes gunshots, used to suggest a murder in a rather cheap motel. This section is the only section that uses imagery as the primary medium for conveying the narrative; all the others use words.

"AT HER COTTAGE depicts a woman who recounts, first non-synchronously, in voice-over, then synchronously, on camera, an episode of an acquaintance asking a young medical student friend to perform an abortion and his refusal. He claims that she is too young to make such a decision. In another episode, she tells of a man from a nearby town dying after his car

plunged into icy waters, while another passenger escapes."—Bruce Elder

Screenings: Festival of Festivals, Toronto; Art Gallery of Ontario

1984, 16mm, color/so, 60m, \$150

The Last Days of Contrition

"Stunning photography here evokes the concern for light and shadow more often displayed by still photographers. CONTRITION travels from Venice, California, through the badlands to baseball stadiums in Buffalo and psychically from a mid-sixties anti-Vietnam perspective to a mid-eighties sense of urban despair. Jingoism and the connection in American culture between games and war are deftly drawn in what is surely Kerr's strongest most political film to date."—*Northern Visions*

"As a title, THE LAST DAYS OF CONTRITION refers both to the

final Passion of Christ and to the specific meaning of the word "contrition," which is: to be "completely penitent; crushed in spirit by a sense of sin." Here the sin can be read to be the militarization that has supplanted the democratic spirit in much of the United States.

"The automobile trip that constitutes the narrative element of CONTRITION stops for specific views of the United States. On the whole, the viewer is presented with a rather forbiddingly postmodern landscape constituting a black version of ON THE ROAD. Like Kerouac, Kerr has the clear insights that an outsider (a Canadian!) can bring to a land that he loves, but which is not truly his.

"LAST DAYS OF CONTRITION is a cry from the heart of a Canadian who loves what American democracy and popular culture have stood for in the past. Richard Kerr has made a film that poses the question:

can the USA abandon its principles and renounce democracy? If so, can the world survive?"—Marc Glassman, *Cinema Canada*

1988, 16mm, b&w/so, 60m, \$80

Kirby, Aurora Lundi

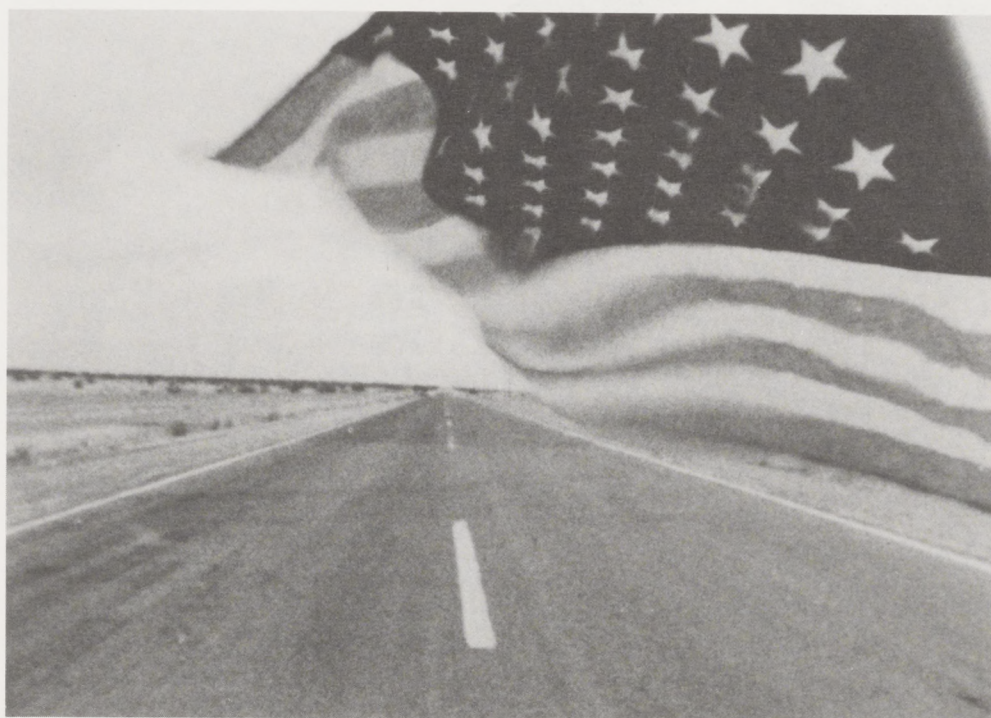
"A moody interpretation of obsession and oppression, a study of light and dark, not only applies to the media of film, but to life lived in the mundane while aspiring towards personal expression. Aurora Kirby's LUNDI is a beautiful look at a young girl's struggle and final desperate attempt to escape from a life she had been chained to at birth. Wrought with sexual tension, it will leave you both seduced and repulsed by the sinister finale. A filmmaker's must-see of visual loveliness."—Robbin La-Vine

1989, 16mm, b&w/so, 14m, \$30

Kobland, Ken

Landscape and Desire

The film was initially shot in Super 8, between July and September, on a Greyhound bus trip from New York to Los Angeles. The project began as a film of a Samuel Beckett short story, THE LOST ONES, which describes a society of people who live in shallow dirt cylinders. For my part, "I get on a local bus, which is supposedly going to Pittsburgh, although it has San Francisco marked as its destination. Massive traffic jam at the tunnel, because of a propane truck wreck on the bridge. So far there is no air-conditioning; 110 degrees in the terminal, and it must be at least that on the bus."



The Last Days of Contrition by Richard Kerr

"Lush, mordantly nostalgic, *LANDSCAPE AND DESIRE* is Kobland's best realized work to date."—J. Hoberman

1981, 16mm, color/b&w/so, 55m, \$125

Lewis, Brady

Frequent Seas

FREQUENT SEAS is a lyrical experimental film. It combines live action with hand-drawn animated mattes to create an abstract, sometimes disturbing portrait of a woman. Images break apart randomly and come back together. Nothing is ever completely revealed. This is a highly manipulated, non-linear, non-narrative piece. It does not tell a story, but it does create a feeling.

Awards: Baltimore International Film Festival, New York Film and Video Expo, Athens International Film Festival, Bucks County Film Festival, Sinking Creek Film Celebration

1980, 16mm, color/so, 7m, \$20

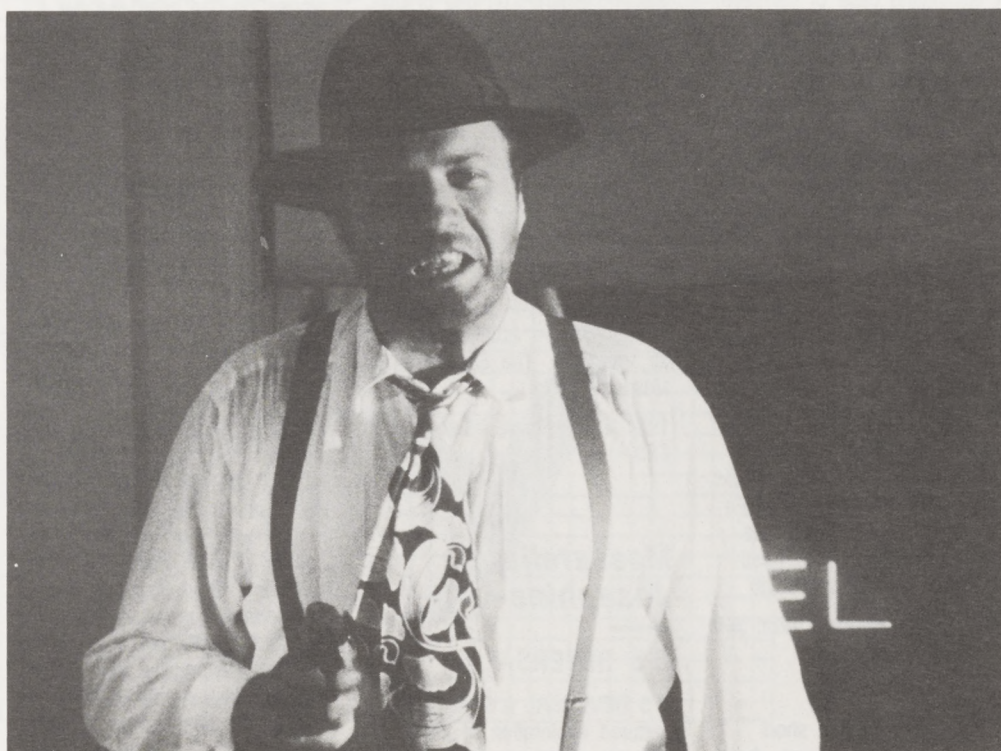
No Action

This unusual short portrait film combines animation with live action in a way that makes the viewer wonder, at first, what is real and what has been manipulated. Natural settings are transformed through time lapse animation, while ten discrete cyclic animations occur simultaneously in a bank of windows behind the motionless protagonist. *NO ACTION* contrasts sound and imagery to describe conflicting internal and external realities. Containing lots of baseball imagery, this film plays well with *THE SUICIDE SQUEEZE*. If the two are paired in a program, *NO ACTION* should be shown first.

AWARDS: Ann Arbor Film Festival, New York Film and Video Expo, Three Rivers Arts



Lundi by Aurora Kirby



The Suicide Squeeze by Brady Lewis

Lewis

Festival, Bucks County Film Festival

1982, 16mm, color/so, 4.5m, \$15

The Suicide Squeeze

"THE SUICIDE SQUEEZE is an adventurous and funny journey through the looking glass of filmmaking—from animation to film noir to documentary to avant-garde...The film is about narrative, but the stories it tells are secondary, open-ended and primarily used as a strategy to engage the audience. The film makes active use of optical manipulation, including color xerox, optical printing, animation and high speed cinematography. This may be the best film the festival has ever screened." —Bucks County Film Festival

"THE SUICIDE SQUEEZE is a sophisticated spoof, a wry and meaningful document of American culture, yet not so aesthetically arrogant as to take itself too seriously." —Edison/Black Maria Film and Video Festival

"A fascinating case of narrative deconstruction, THE SUICIDE SQUEEZE is a '40s style whodunnit pressed through the wringer of an optical printer. If Robert Breer made detective movies, they might look something like this." —William Judson, Curator of Film and Video, The Carnegie Museum of Art

Awards: Red Ribbon, American Film Festival; Grand Prize, Thomas Edison/Black Maria Film and Video Festival; Atlanta Film and Video Festival; San Francisco International Film

Festival; New York Film and Video Expo; Grand Prize, Bucks County Film Festival; Santa Fe Film Expo; Three Rivers Arts Festival; Humboldt Film Festival; Onion City Film Festival

1986, 16mm, color/so, 27m, \$60

Quick Opener

QUICK OPENER is a short comedy. A baseball movie for

the initiated, it includes references to Roberto Clemente, Bill Mazeroski, Dock Ellis and the legendary 1960 Pirates versus Yankees World Series. Bruno Sammartino also gets a mention, but my after-the-fact research indicates that Bruno was a professional wrestler and not a baseball player. There are so many details to keep track of in making a film. Anyway, this film also contains the world's longest baseball joke. QUICK OPENER plays well with THE SUICIDE SQUEEZE, but it should definitely be shown last in a program in which the two are paired.

1987, 16mm, b&w/so, 5m, \$15

Colliding

Shot in 1974, this film was made as a portrait of sculptor/ animator Robert Breer. COLLIDING was made entirely from Super 8 footage, and it was completed as a silent film in 1977. It could be described as a "structural documentary." The film features Breer putting the finishing touches on one of his 'floats'—a nine-foot-high moving pyramid. It tries to create a sense of the collision between his work in sculpture (slow moving) and his animation (rapid fire). All footage in COLLIDING was blown up and optically manipulated. In 1989 I struck new prints of the film and added a soundtrack.

Shown: Danish Film Archive, Anthology Film Archives, Theater Vanguard, The Carnegie Museum of Art

1974-1989, 16mm, b&w/so, 7m, \$20

Massarella, Josephine

Nº5 REVERSAL

Nº5 REVERSAL is a richly textured exploration of the capacity of the personal, sub-

jective film to carry layers of meaning. Its enigmatic opening sequence of two women in conversation is followed by an aural page/station structure, combining elements of horizontal and vertical montage in the soundtrack. The black and white photography weaves lyrical, pastoral nature with the de- and re-construction of civilization in visually striking sequences. Nº5 REVERSAL ends with a filmic signature, an image of its maker framed between the ruins of a window.

1989, 16mm, b&w/so, 9.5m, \$20

Morgan, Hilary

Geist

Based on ancient legend that dogs both symbolize and evoke demons of the underworld; a solitary man becomes haunted while peering into his dog's eyes and has a series of visions. "He had heard a devil whispering in his ear: although he had managed not to hear the words yet, he lived in dread of the day when they would become coherent."—K. Wilhelm

Festivals: Athens International Film and Video Festival; Film Arts Festival; Marin County Film Arts Festival; Ann Arbor Film Festival

1987, 16mm, b&w/so, 5m, \$15

Untitled

A poetic documentary using the windmill in Golden Gate Park as subject and symbol for refuges and dreams. Beginning abstractly with the interior, the images expand outward with still shots interposed between the patterned movement of the blades to finally reveal its silhouette. Historically, this windmill was instrumental in the creation of the park by tapping

the underground aquifer, while symbolically it stands for undying imaginations and perpetual quests.

1988, 16mm, b&w/so, 3m, \$10

Nigrin, Albert Gabriel

The Burning Text

THE BURNING TEXT is the visual component of a multimedia performance piece by MOI, JE NAGE, an experimental theater troupe based in New Brunswick, New Jersey. THE BURNING TEXT is derived from writings by Jean-Marie Gustave Le Clezio and from photographs by Bill Brand. In the film a vain woman commits the ultimate selfish act by taking an overdose of sleeping pills. THE WIZARD OF OZ in reverse. With Anne Burns. Music by Daniel Nigrin.

This film was funded in part by the National Endowment for the Arts—American Film Institute, Mid-Atlantic Region Media Arts Fellowship Program—Administered by Pittsburgh Filmmakers.

Screenings: Ann Arbor 8mm Film Festival

1988, S8, color/b&w/so, 13m, \$35

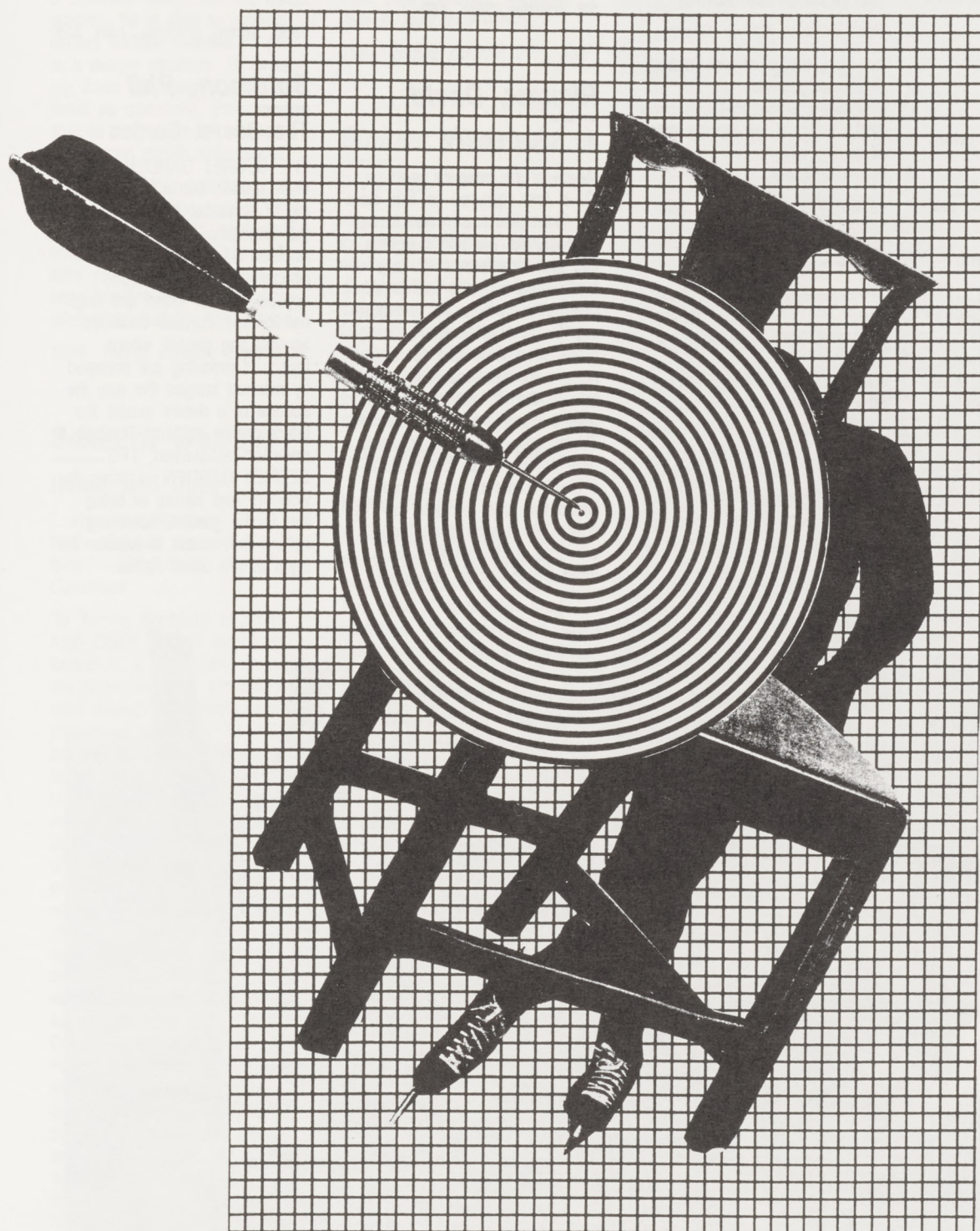
Plays, Dana

Crow Film/Part Two

Examining film as memory, glimpses and illusion, CROW FILM/PART TWO develops through random, rapid cutting interwoven with longer takes. Made from scraps of "Arrow Creek" (filmed in 1977 at Crow Agency, Montana) this is the silent version and a sequel to that film.

1989, 16mm, color/si, 5m, \$15

LIGHT PHARMACY FILMS: EXPERIMENTAL FILMS BY ALBERT GABRIEL NIGRIN



copyright 1989 Albert Gabriel Nigrin

Rhoads

Rhoads, Tom

Warm Broth

Everything will be ok, just close
your eyes little thing
go to sleep little fuck
feel my hand on your warm
forehead
It's cold isn't it? Ice cold.

Dream of something real sweet
for mommy
Mommy likes sweet things
Dream of a merry-go-round and
cotton candy

Mommy's hand got all warm
resting on your tiny head
See, look at mommy's hand
It got all warm now

You're running a slight fever
Mommy will get you some water
And you're running a slight
fever

Little fuck don't have to go to
school tomorrow
but no playing in the yard
Someone could see you
And I'll be an unfit mommy
You'll have to stay in all day
but now, dream of the prettiest
flower for mommy
I'll make you oatmeal first thing
And you could tell me the color
of the—
prettiest flower.

1988, S8, color/so, 36m, \$60

Green

Green is a world where ghosts
live.
Emerging from silent memory,
they
enter an image of reality, cool,
crisp and static.
Tromping forward, time unravels
tracing to points of the past,
conjuring the familiar, reliving
events unresolved, revealing
very little.

Beauty is continually redefined,
celebrating life and death in a
plastic world haunted.
It is a romantic suicide.

S8, color/so, 36m, \$60

Rimmer, David

As Seen On TV

"Much of the imagery seen on
TV is first captured on film; here
the filmmaker has reversed the
process. As the title suggests,
this film foregrounds the aes-
thetic nature of the television/
cinematic medium by manipulat-
ing its pictorial qualities—image
grain, scan lines and its lumi-
nous color qualities. The struc-
ture of the film alternates be-
tween looped, processed stock
TV imagery and a blank, static
blue screen. This formal motif—
a blank frame or screen onto
which the artist projects im-
agery which expresses inner
emotions and anxieties—is a
motif which recurs throughout

Rimmer's filmic oeuvre. AS
SEEN ON TV is a moving film
which conveys a deep-seated
human experience."—Maria
Insell

1986, 16mm, color/so, 15m, \$25

Solomon, Phil

The Secret Garden

THE SECRET GARDEN is a
fever dream, like a child dream-
ing of paradise, but lost within
the sometimes dark walls of a
nuclear family. With extensive
optical printing techniques
applied to both found and origi-
nal footage the film becomes
an amazing garden where
layers of meaning are revealed
by masked images the way the
surface of a dream masks the
latent dream content. Through a
reversed excavation, THE
SECRET GARDEN explores the
wonders and terrors of being
lost in the garden, searching
behind the curtain to expose the
myth of the Great Father.



Warm Broth by Tom Rhoads

Solomon utilizes the optical printer as a means of altering the quality, luminosity and shape of the light that make up a cinematic image. By this process, he is able to amplify certain surface qualities to get to a deeper structure. By breaking down the image's denotative value as document, Solomon is able to emphasize its oneric quality and poetic resonance.

"Sometimes found footage, sometimes original images, and always combined in mysterious and beautiful ways, Solomon's films are vivid, short dreams, at once familiar and unsettling." — Broomfield Gallery Film Series

1986, 16mm, color/si, 23m, \$75

Sonbert, Warren

Honor and Obey

"...what was clear was Sonbert's absolute mastery of form." —Elliot Stein, *Film Comment*

"In Warren Sonbert's HONOR AND OBEY soldiers march in formation, a tiger stalks through the snow, religious processions wind through the streets, and palm trees wave in a tropical breeze. As brightly colored images of authority figures blend into scenes of cocktail parties, this 21-minute silent film flows along with the grace of a musical score built on complex tensions hidden among the notes. 'Whose authority will you obey?' the film seems to ask, as it deftly avoids simple-minded juxtapositions. Instead, we see a melange of images so full of geography (Notre Dame Cathedral, the Sydney Opera House, Fifth Avenue), that the work mocks the idea of any specific setting. Sooner or later, social and natural laws meet and probably clash, Mr. Sonbert suggests, but in this scenario of discrete images, all is apparent harmony. HONOR AND OBEY is by far the most accomplished

and rewarding piece in "Avante-Garde Voices," the title covering five works by independent filmmakers shown at the New York Film Festival..."—Caryn James, *New York Times*

1988, 16mm, color/si, 21m, \$55

Steiner, Konrad

Fireside

Inspired by enjoyment of looking into a bonfire or hearth, seeing shapes coalesce and disperse fleetingly, or by feeling the mind's desire work with the forms of flame that dance. The cinema is a similar form to that. Made without a camera by etching unexposed film with sandpaper, chemicals and light.

1983, 16mm, color/si, 8m, \$20

Lyric Auger

A three-part film whose original conceit was to illustrate the myth of Orpheus and Eurydice. The three films actually progress from terse storytelling, to subjective brooding, and to a dark psychological portrait of Orpheus, as if he foresaw the moment of his own story, when sight drives the image (the beloved) away.

1985, 16mm, color/si, 10m, \$20

LIMN I-III

A set of films where the subject is human gesture as the trace of sentiment and perception. The recording of these traces constitutes writing, and watching the film, therefore, a kind of "reading." The images are commonplace and brief. The montage is a rapid articulation of light (in the tradition of Brakhage), which forms another layer of gesture. The films are improvised edits rather than preconceived studies.

1986-1988, 16mm, color/si, 17m, \$40



Green by Tom Rhoads

Steiner

End Over End

An attempt to respond to 3 things: 1) my daily life working, living in and escaping from San Francisco, 2) montage gesture and technique in DEAD END, a film by Daniel Barnett, and 3) cynicism that could remove one from constructive life. The montage of fine resonances and ecstatic rhythms suggests stories without elaborating a plot idea; this was the formal inspiration from Japanese *haikai*, or "linked poetry."

1978-1988, 16mm, color/si, 13m, \$35

LIMN IV

The culmination of the expressive aspect of the work on the previous LIMN films, struggling with sexual tension and release, attempting to give the viewer experience transcending that realm (by beginning in it and finding a way beyond cyclic satisfactions).

1988, 16mm, color/si, 13m, \$35

5 Movements

5 short films edited in precise relationship to an expressionistic piece for string quartet by Anton Webern (Op. 5, 1909). The material pictures dusk in narrow streets of Stockholm, an apprehensive arrival in Berlin, and shimmering blossoms at night in Paris.

1989, 16mm, color/b&w/si, 10m, \$25

Tartaglia, Jerry

Ecce Homo

ECCE HOMO (behold man) employs optically printed footage taken from Genet's UN CHANT D'AMOUR and from a few all-male-sex films. Thanks to AIDS hysteria, all gay sexuality is once again seen as porno-



Ecce Homo by Jerry Tartaglia

graphic, politically incorrect, sinful, or a public health hazard. One wonders in this film whether the taboo is against the sex or against the 'seeing' of the sex.

1989, 16mm, color/so, 7m, \$25

Fin de Siecle

This film is not meant to be an individual's journal/text. Yet it does mark the end of a personal cycle and references a few cinematic figures of speech.

"Sensual, a bit silly and very political, too: Tartaglia talks about death (of his friends, of an era, of the century) not as an ending but as a cycle of decline and rebirth." —Helen Knode, *LA Weekly*

1989, 16mm, color/so, 9m, \$25

Varela, Willie

A House of Cards

In every dream home a heart-ache.
In every domicile of dreams, visions of the end.

1988, S8, color/b&w/si, 12m, \$25

At Rest

The "markers" of death as seen in Colma, California and El Paso, Texas.

1988, S8, b&w/si, 3.5m, \$10

Border Crossing, Version One

Across wire borders, in search of Eden.

1988, S8, color/b&w/si, 8m, \$18

Border Crossing, Version Two

Across wire borders at a slow resolve.

1988, S8, b&w/si, 9m, \$20

House Beautiful

The winter of our discontent the mournful song of birds the dead of the living night.

1988, S8, b&w/si, 10m, \$20

January 8, 1988

Special contribution to Filmmaker's Almanac Project sponsored by S'POOL, Somerville, Mass.

1988, S8, color/si, 3.5m, \$10

Thoughts of a Dry Brain

A blow to the cerebral cortex. Sisters are doing it for themselves.

1988, S8, color/b&w/si, 10m, \$20

addendum

Breer, Emily

Spiral

"The earlier films CHICKEN, STORK, and FLUKE play with a wonderful, whacky abandon and a hearty sense of humor that permeate much of Breer's film, painting and sculpture. Highly kinetic, and full of absurd juxtapositions, these works delight, but in their way keep more distance from emotion and personal revelation. SPIRAL continues this powerful but easy sense of collage, the layering of ambient sound vs. image, and certainly the disdain for technofetishism, but SPIRAL hits one with a far more introspective and personal projection. Al-

though Breer relies on these same processes, her system, or rather instinct, for putting images together and creating sequences combines with images that engage on a more visceral level, resulting in a film that is, in fact, a 'spiraling' in, a microscopic view, a peering inside."
—Robin Dickie, Program Director, Collective for Living Cinema

Awards: Best Film of Show, Three Rivers Arts Festival; Honorable Mention, Bucks County Film Festival; Director's Choice, Sinking Creek Film/Video Festival; Grand Prize Winner, San Francisco Art Institute Film Festival; Honorable Mention, Atlanta Film Festival

1987, 16mm, color/so, 12m, \$30

Brute Charm

"I loved it!"—Barbara Bush

"Live nude animal sex. A Pope and Zebra video game. I'd censor it!"—Alfonse D'Amato

1989, 16mm, color/so, 25m, \$50

Eisenberg, Daniel

Displaced Person

DISPLACED PERSON works with a carefully chosen set of particular elements in order to explore the larger questions within the historical field. Stately and sinuous passages from a Beethoven string quartet create a complex argumentation

around images and text. This music, both sympathetic and distanced, establishes rhythm and breadth in relation to a radio interview with Claude Levi-Strauss, and archival footage obtained from rephotographing Marcel Ophul's THE SORROW AND THE PITY. These elements wheel through many revolutions of repetitions and combinations, forming multiple perspectives. Through recontextualization, meaning blossoms rationally and incongruously like the alleged blossoming of flowers that took place in the dead of winter in wartime Germany, brought on by the intense temperatures of exploding shells.

DISPLACED PERSON is a tether that entwines and unravels; by necessity and the nature of its subject it is inconclusive.

1981, 16mm, b&w/so, 11m, \$35

Kirby, Aurora

La Petit Mort

La Petit Mort
is the little death
I suffer each time I hear her
name

La Petit Mort
is one absent beat
from my heart's rhythm
when I sink for a moment
into the past
La Petit Mort
is the injustice
you did to me
with her & her & her
Petit Mal
no felony here
just the many little deaths
you had



Brute Charm by Emily Breer

Addendum

spawning your seeds
white tears to die
in someone else's womb
you ask me if it hurts
a smile now
shoulders free of guilt
and I answer
"only when you're doing it."
when I see it
when I hear it
when I remember
only then
so not to worry
I only hope
for the little death
you can bring
to my fears

—Robbin LaVine

1987, 16mm, b&w/so, 7m, \$20

Ostrovsky, Vivian

Copacabana Beach

A humorous glimpse of what happens every morning on the

wavy sidewalks of Copacabana Beach.

Physical fitness Brazilian style, with a dash of soccer and hints of Carmen Miranda.

(Super 8 blown up to 16mm).

Screenings: Festival de Jeune Cinema, Hyeres; Rio de Janeiro Cinematheque; Rio de Janeiro Film Festival; Centre Pompidou, Paris;

Belfort Film Festival; Clermont Ferrand Festival

1983, 16mm, color/b&w/so, 10m, \$30

U.S.S.A.

U.S.A. + U.S.S.R. = U.S.S.A. or an attempt to combine both blocks together. A situation in which geopolitics loses its bearings.

Filmed in Moscow, New York, Berlin. (Super 8 blown up to 16mm).

Screenings: Millenium, New York; Jerusalem Festival; Women's Film Festival, Montreal; International Avant-Garde Festival, Paris; Osnabruck Experimental Film Festival; Berlin International Film Festival

1985, 16mm, color/b&w/so, 14m, \$35

Rosenblatt, Jay

Doubt

Given the context of atrocity, one individual, a night watchman who sleeps by day, faces his existential aloneness in the confines of his motel room.

1981, 16mm, b&w/so, 11m, \$20

Blood Test

A man visits his parents and empties the contents of his mind through a series of absurd

and serious vignettes. The film explores the dynamics which form identity and self and at the same time help to deny them. The therapeutic relationship is enacted metaphorically with the parents "on the couch" and the son as the therapist. Some chilling moments are reached.

Awards and Screenings: Ann Arbor Film Festival; Sinking Creek Film Festival; Kinetic Film Festival; San Francisco State Film Finals; Film Arts Foundation; Cinema 7, Eugene, Oregon; KQED channel 9, San Francisco

1985, 16mm, b&w/so, 27m, \$50

Paris X 2

From the apartment, the light is blue. Paris was those rooftops.

This is a story about love and about love stories. It is about the static and the electricity. The pain of letting go and the attempt to re-capture. An Ameri-



Paris X 2 by Jay Rosenblatt



Sermons and Sacred Pictures by Lynne Sachs

can man is obsessed with a French woman who is obsessed with films. This is an experimental re-telling of a love affair through fragments and distortions of memory. Filmic images are transformed into electronic paintings. The narrative and myths of romantic love are deconstructed against a backdrop of Paris and Hollywood. It is also about the love of cinema being destroyed by video.

She said these are stolen images. They're not to be taken lightly.

"Truth—or perhaps the constant struggle to find it, is the real subject of this film. Shots of Hollywood "goddess" types are frozen in the frame, stretched almost to the point of breaking, like human thoughts struggling through oppressive chains of limiting images." —Bill Scheinman, *Film/Tape World*

Awards and Screenings: Palo Alto Film Festival; Sinking Creek Film Festival; San Francisco State Film Finals; Film Arts Foundation Film Festival; Denver International Film Festival; Santa Fe Film Expo; Athens Film Festival

1988, 16mm, color/so, 26m, \$50

Sachs, Lynne

Sermons and Sacred Pictures

How do I tell a life? "Scene One. Born: 1900" No. "Scene Two. Died: 1977." Not enough. To make a film about a man I never knew, I listened to eleven voices, eleven different memories, a group portrait of a preacher who took pictures.

It is springtime in Memphis, 1939. A war is brewing. You follow the crowds down to the banks of the stream. You watch and photograph the dunking and praying of a ceremonial bap-

tism. And now I watch your images. Through your eyes I see the spirit consume each person. And without sound, I hear their voices, the water lapping against the rocks, the children playing by the tree.

I study each frame, each 24th of a second. I see three boys standing in the water. They turn to stare at your camera, at you, now at me, at us. I hold the film in my hand, illuminated, relishing in the stillness of their look across the years.

SERMONS AND SACRED PICTURES is an experimental documentary on Reverend L.O. Taylor, a Black Baptist minister from Memphis, Tennessee who was also an inspired filmmaker with an interest in preserving the social and cultural fabric of his own community in the 1930s and '40s. The film combines his black and white films and music recordings with my own color images of Memphis neighborhoods and religious gatherings.

Awards and Screenings: First Prize Short Documentary, Athens Film Festival; San Francisco Art Institute Film Festival; Judge's Award, Sinking Creek Film Festival; Museum of Modern Art, NY; Oberhausen Film Festival, West Germany; Margaret Mead Film Festival; Robert Flaherty Film Seminar; Cinematheque, San Francisco

1989, 16mm, color/b&w/so, 29m, \$50

Sommer, Ines

A Still Life of Postcards

A STILL LIFE OF POSTCARDS—A trap: which roles are inscribed onto me as a woman by culture and education, which roles can I take on? The idealized image of woman;

the star on a pedestal, ideas of romantic love and oppressive sexuality; the body caught in coded gestures.

There is no clear cut rejection, but ambivalence felt surrounding these issues and "role models." A STILL LIFE OF POSTCARDS poses questions rather than presenting answers of a unified whole. These questions find an echo in the film's experimental form, its employment of different styles of imagery, materials, colors and texts. Similarly, the sound track utilizes quotations from disparate sources, ranging from Gustave Flaubert's "Madame Bovary" to excerpts from the National Enquirer and Daniil Kharms' "Blue Notebook No. 10."

"A beautifully crafted and wholly original arrangement of visual materials (ranging from a still of Marlene Dietrich to a beach scene), in black and white and color, with a partially contrapun-



A Still Life of Postcards by Ines Sommer

Addendum

tal commentary.—Jonathan Rosenbaum, *Chicago Reader*
1988, 16mm, color/b&w/so, 7.5m, \$15

Sonbert, Warren

Friendly Witness

A montage film.

1967-1989, 16mm, color/so, 31m, \$75

Sweeney, Moira

Message from Budapest

Co-maker: Michael Maziere

In May we traveled to Budapest. The city was alive with trams and markets. Indoors were baths of natural healing water. The whole city was closed down

only for the annual May Day Parade, and then emerged to march, decked with balloons and flags.

Floats and dancing children made their way in front of the city's politicians and uniformed soldiers. MESSAGE FROM BUDAPEST is a fragmented diary of images and sounds from these varied experiences. With love from Budapest.

This film was made in part by a grant from Financial Assistance Arts Council of Great Britain.

Screenings: Collective for Living Cinema, New York; San Francisco Cinematheque; Hallwalls, Buffalo, New York; London Film Festival; Center d' Art Reina-Madrid

1987, 16mm, color/so, 15m, \$30

Imaginary Part I and III

IMAGINARY is a trilogy; parts I and III are available on this reel. It is shot in varying intimate and personal environments. Fleeting

images are refilmed and stylized in an unsentimental manner. Taking eroticism as the revolt of the instant against time, these diaries are part of an ongoing desire to express intimacy through rhythmical hints of experience. The first part FROM TODAY focuses on an area I frequented as a young child in my home country Ireland. The third part ONE, by contrast, moves through San Francisco, New York, France and Spain.

"Moira Sweeney also uses the optical printer in her dream-like film IMAGINARY I, in which shots of a window sill and the view of the coast beyond are slowed to about one fifth of their normal speed. This treatment imparts a gentle rocking motion to the camera movements, and renders grain sharply visible in the coastal views so that they acquire a kind of pointilist flatness...A tender melancholy unifies the rustic window and the deserted landscape be-

yond." —Nicky Hamlyn, *Art Monthly*

"IMAGINARY I and III are those rare films made with the optical printer which transcend the machine, investing simple home-movie footage with highly charged and penetrating visual expression. IMAGINARY I: impressions, radiant of lush Irish countryside and home life; familiar spaces and objects lovingly rediscovered, tinged with bittersweet nostalgia. IMAGINARY III: fleeting memories of travel, romance, and mysterious landscapes. Each frame transformed into a sensual and fragile imaginary landscape."—Steve Anker

Made with assistance from the Arts Council of Great Britain at the London Filmmaker's Co-op.

Screenings: London Film Festival; Exit Art International Super 8 Festival, New York; Toronto International Experimental Film Congress; Berlin Arsenal; Zagreb Centar Za Film

1988-1989, 16mm, color/si, 12m, \$25



Imaginary by Moira Sweeney

Erratum:

Gehr, Ernie

The film title listed as SIGNAL: GERMANY ON THE AIR should read: SIGNAL—GERMANY ON THE AIR. The description listed in catalog #6 is correct.



Aerial journey through the Grand Canyon of the Colorado River, showing the rugged beauty of the canyon walls and the winding path of the river below. The image is a black and white photograph, likely a still from a film or a high-quality print, capturing the vastness and depth of the canyon.

The Grand Canyon of the Colorado River, a natural wonder of the world, is a testament to the power of erosion. The canyon's walls, which rise steeply from the river, are composed of layers of rock that have been exposed over millions of years.

The canyon's walls, which rise steeply from the river, are composed of layers of rock that have been exposed over millions of years. The river, which flows through the canyon, is a vibrant blue, a color that is a result of the mineral content of the water.

The river, which flows through the canyon, is a vibrant blue, a color that is a result of the mineral content of the water. The canyon's walls, which rise steeply from the river, are composed of layers of rock that have been exposed over millions of years.

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vic

Becker,

The Grand

THE GRAND
aerial journey
Grand Canyon
along by helic
Grand Canyon
and along the
Colorado River to
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Grand Canyon

videotapes for sale

Beerger, Norman

The Grand Canyon

THE GRAND CANYON is an aerial journey through the vast Grand Canyon wilderness. Traveling by helicopter over the Grand Canyon from the west end along the route of the Colorado River to the east end, the viewer witnesses the mile deep multiple layers of rock that expose two billion years of geological history. With one stunning view after another backed by the music of Tchaikovsky, Wagner, Dvorak, and others, a narration would indeed be an intrusion; there is a study guide that provides many details: the length of the canyon is 217

miles, it is 4 to 18 miles wide, and the layers of earth represent periods of history dating to the Precambrian era. The ingenious locator/flight time map provided makes it possible to identify 63 key landmarks along the entire Grand Canyon. For example: at 10 minutes 30 seconds into the film Picture Frame Rock comes into view; at 42 minutes 44 seconds Vulcan's Throne area is seen; other points of interest are the 5486-foot Dome (Shiprock), the South Rim at 6900 feet, the 8145-foot Bright Angel Point, the Temples of Buddha, Shiva, Brahma, Apollo, and Manu, the spectacular Lava Butte, and countless canyons, mesas, terraces, and mountains generally

unknown to most who visit this national monument.

1983, VHS, color/so, 116m,
\$49.95

Blair, Wendy

A Fighting Chance

A FIGHTING CHANCE offers images of women as survivors and victors. Told through the true personal stories of four women who used their quick thinking and action to defend themselves in an attack, we hear their candid expressions of fear, anger and determination.

"...the best rape awareness/prevention video production I have

seen. Its technical quality, fine editing and affirmation of the individual's power to control her life are outstanding!" — Margaret Wyatt, Film/Video Librarian, San Francisco Public Library

Awards/Screenings/Collections: National Educational Film/Video Festival; Tucson Women's Video Festival; Atlanta Film/Video Festival; Global Village: The Endangered Documentary; Bay Area Independent Showcase; Tucson Cable Systems; Women in the Director's Chair Film/Video Festival; KQED-TV, Channel 9; National Women's Studies Association Conference; California State Conference of Rape Crisis Centers;

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"The picture quality is superb in both color and detail." Christopher Dwyer, editor, *Videolog.*

Certified By: U.S. Information Agency

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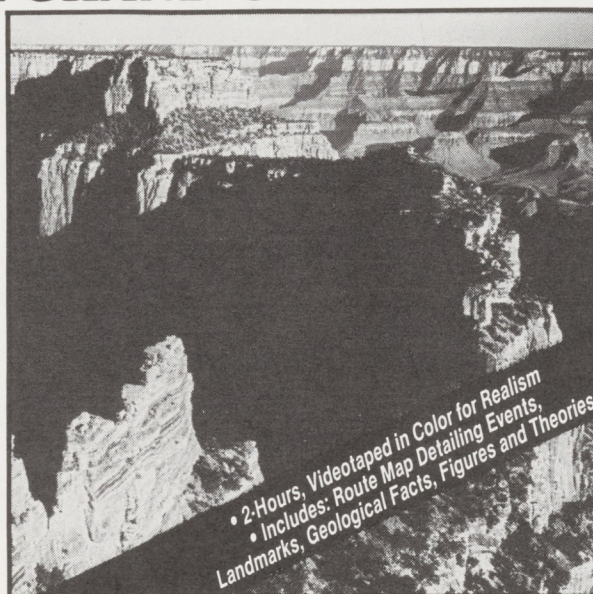
*There is no narration to interfere with your imagination. Each cassette includes a foldout leaflet that displays a route map detailing events, landmarks, geological facts, figures and theories.

VHS & BETA

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The Grand Canyon

The Ultimate Aerial Journey Through 2-Billion Years

Grand Canyon by Norman Beerger

Blair

National Conference Against Sexual Assault; Asian Sexual Assault Awareness Conference; San Francisco Public Library; Gannett Corporation; San Francisco Commission on the Status of Women; California State Auto Association; San Francisco State University

VHS, color/so, 30m, \$75 Home Use, \$125 Others

Carolfi, J. Rome

Program 1

Sanguine Memories

A connection between the "color" of memory and the kinds of film stocks used to express this.

1985, color/b&w/so, 6.5m

Light at the End of the Tunnel

A cruel and ironic film based on a literal interpretation of the cliché. An allegory of the post modern era.

1985, color/so, 20m

Two Motels (and a Few Other Things)

"A history of the world in 8.5 minutes."—J.J. Murphy

1986, color/so, 8.5m

Excerpts from Souvenirs

The film addresses the sentiments which underlie the concept of the souvenir and chronicles a cyclical process of the realization of the loss of love.

1986, color/so, 28m

Four by Four

Ultimately, this film demonstrates that there is no such thing as repetition; "there is no game."

1987, color/b&w/so, 14m

Package: 1985-1987, color/b&w/so, 77m, \$30 Home Use, \$50 Other

Program 2

Androgyny in Three Easy Steps

A schematic parody of the archetypal "weepie" dramatic narrative style of film typified by Douglas Sirk.

1984, color/so, 30m

Diarrhea of a Country Priest

This work is an experimental docudrama based on personal experience.

1981, color/so, 8.5m

Package: 1981-1984, VHS, 38.5m, \$30 Home Use, \$50 Other

Creston, Bill

Six Films by Bill Creston:

Bert Lahr

Fifteen minutes of Carl Methfessel's humorously painful and ingratiating warm-ups to his imitations of Bert Lahr.

1971, VHS, b&w/so, 15m

Cracks

A man tries to divine the meaning of the sidewalk. Original voice-over improvisation by Carl Methfessel.

1971, VHS, b&w/so, 10m

Cripple

Twelve minutes of uncomfortable travel on uneven crutches in an unlikely environment. Collaboration with Carl Methfessel.

1971, VHS, b&w/so, 12m

Newsdealer

A short portrait of Mickey, the corner philosopher-newsdealer.

1972, VHS, b&w/so, 10m

The Execution

Bill Creston's prophetic tape about the sudden death of a character, played by the late Carl Methfessel, and featuring Methfessel's experimental saxophone sound track.

1974, VHS, b&w/so, 15m

S.E.G.

A humorous experiment with a vintage video special effects generator, and the news story of an altercation between elderly German roommates.

1974, VHS, b&w/so, 17m

Package: 1971-1974, VHS, b&w/so, 59m, \$100

Video Journal II (From Grandma's House to Bar Mitzvah)

Video autobiography from age six to thirteen. Scenes and narrative shot on location, ending with a video transfer of the actual 16mm film footage of the artist's elaborate wartime Bar Mitzvah.

1972, VHS, b&w/so, 60m, \$100

Two Films by Bill Creston:

Kelsey

A video portrait of artist, madman and street entrepreneur Denham Arthur Oswald Kelsey the Third. This tape was first shown at the Kitchen in 1973, and then at the First Annual Video Documentary Festival at Global Village.

1972, VHS, b&w/so, 45m

The Indiana Tapes

An intimate portrait of a back country Indiana preacher and his family.

1972, VHS, b&w/so, 60m

Package: 1972, VHS, b&w/so, 105m, \$100

Elman, Lynne

Homeless But Not Helpless

HOMELESS BUT NOT HELPLESS is a documentary based on the theory of 'cognitive dissonance,' developed by a renowned psychology professor, Leon Festinger.

The theory helps explain why people make certain choices in their lives. The theory of 'cognitive dissonance' is used to explore the choices eight individuals have made to reduce stress in their lives.

Homelessness is an issue that repeats itself everyday with more and more people becoming homeless; it is an issue that cannot be touched enough until we see a change. HOMELESS BUT NOT HELPLESS, I trust, can enlighten people about a contemporary issue, and the expression articulated from these eight individuals can tease some minds to understand, and help.

1989, VHS, color/so, 58m, \$60

Finne, Ron

Tamanawis Illahee (Medicine Land)

A film of the Pacific Northwest, the native people, poetry, history and the forces of change.

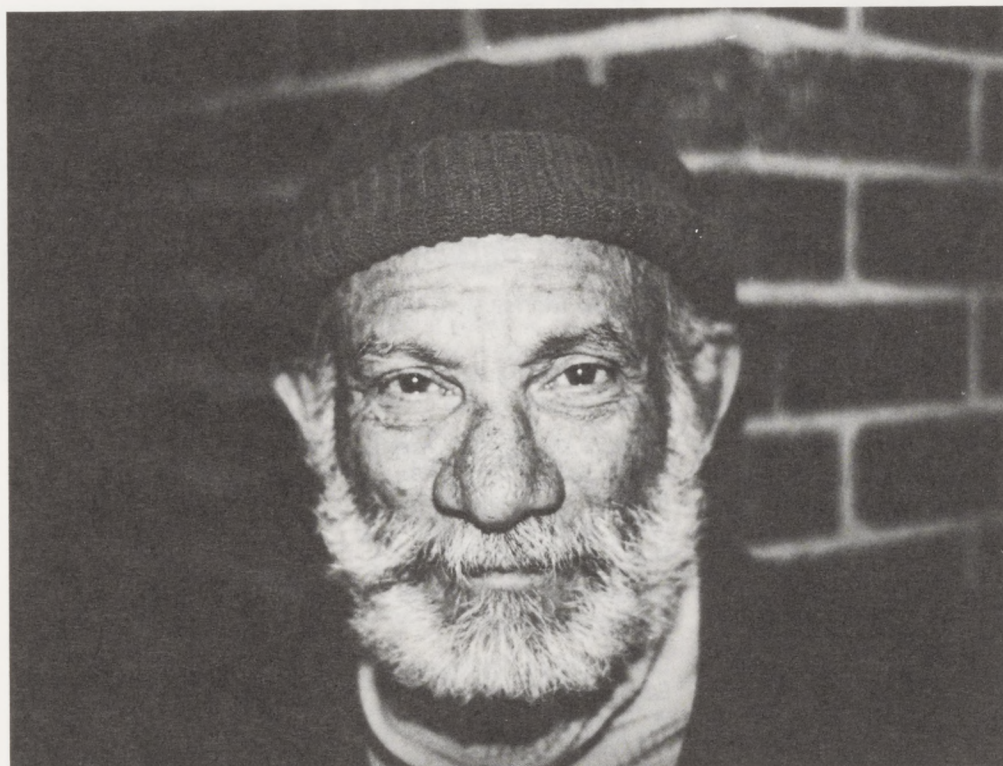
TAMANAWIS ILLAHEE, subtitled RITUALS AND ACTS IN A LANDSCAPE, is an homage to the Indian heritage of the Pacific Northwest and a study in the contrast of how native people used the land, as opposed to European settlers who gradually took it over.

It is experimental in style, combining time-lapse photography, archive footage, classic photographs by documentarist Edward Curtis, museum artifacts and other image sources.

"The film is a plea for a spiritual reconnection with native forebears and a recognition of their heritage."—Ted Mahar, *The Oregonian*

The film was made possible in part by a grant from the Oregon Committee for the Humanities, an affiliate of the National Endowment for the Humanities.

1983, VHS, color/so, 58m, \$49 Home Use, \$99 Other



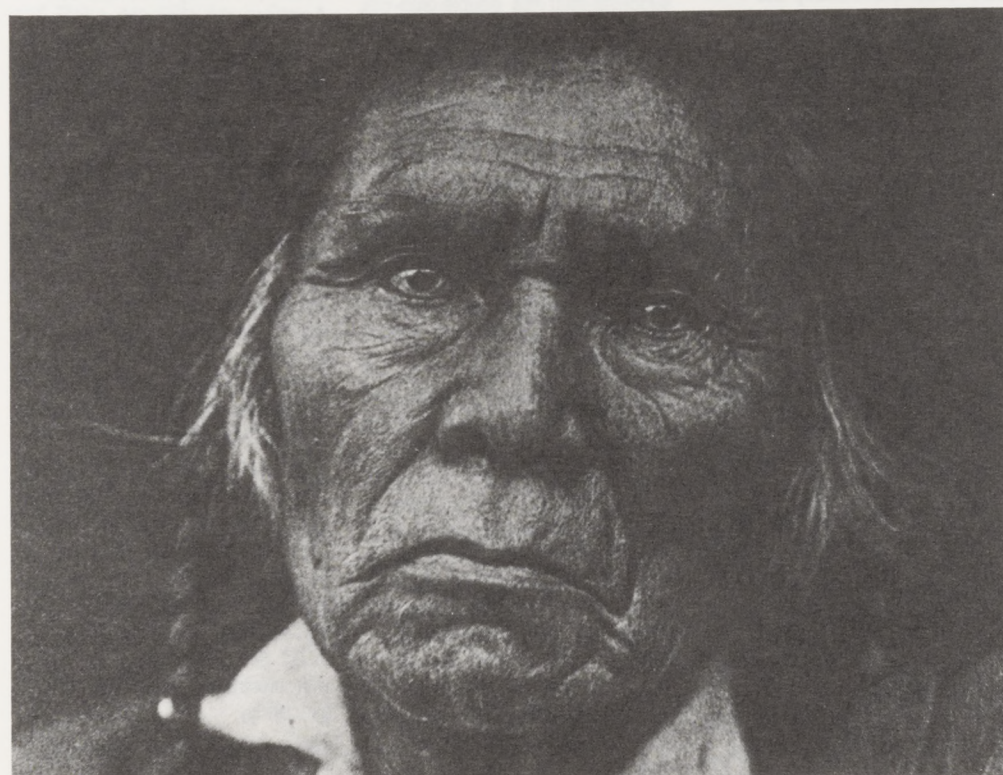
Homeless But Not Helpless by Lynne Elman

Goldsmith, Silvianna

Oneiro: In the Shadow of Isadora

"Oneiro means dream in Greek. This video is a dream trip from classic to modern in imagery. In Jungian terms, the shadow is the other self. The dancer performs five dances in the style of Isadora Duncan that seem to be a ritual descent and emergence through a shadow self. The video utilizes computer generated and other experimental effects. Lori Belilove, the dancer and choreographer, is one of the foremost exponents of the dances of Isadora Duncan today.

ONEIRO: IN THE SHADOW OF ISADORA is an homage to Isadora Duncan. The movements of dancer Lori Belilove are superimposed on images of ancient Greek temples, paintings,



Tamanawis Illahee by Ron Finne. Photo by Edward S. Curtis

Goldsmith

sculptures and the Aegean Isles, in an ethereal, airy, charming piece, set to music by Ravel."—Lori Weinless

1987, VHS, color/so, 14m, \$100

Gray, Michael

The Murder of Fred Hampton

Produced by Michael Gray, the scriptwriter for THE CHINA SYNDROME. In 1968 Michael Gray had begun a film about the Illinois chapter of the Black Panther Party and their articulate leader Fred Hampton. And at the same time...the government was cracking up its COINTELPRO operations aimed at suppressing domestic rebellion and especially aimed at the Black Panther Party. One particular memo states a government necessity clearly: "prevent the rise of a 'messiah' who could unite and electrify the militant black nationalist movement." While these memos were being "implemented" across the country, Michael Gray was painting a portrait of charismatic Fred Hampton: a leader who was persuaded that the highest aspirations of the Black people were interwoven with the same aspirations and desires of people all over the world to be free of oppression.

Predawn, December 4, 1969, COINTELPRO struck. Fred Hampton was killed by the Chicago police. Blood was still flowing in the wreckage when Gray arrived with his camera to begin a meticulous examination of what had happened. The police arrogantly explain in self-defense, "Our men were spared by the grace of God." Gray pieces together with passion and clear investigation that in fact Fred Hampton was murdered, as he slept, in a cold and precisely orchestrated execution. The film's inquiry relentlessly pursues the official

spokesmen and traps them in their own lies and coverup.

1971, VHS, b&w/so, 88m, \$50 Home Use, \$150 Other

Hammer, Barbara

Bedtime Stories I, II, and III

Bedtime Story I: The Wet Dream

Questions of seduction, viewer/viewed, and personal stories (narratives) are collaged in this heavily post-produced account of a "hot tub relationship."

Bedtime Story II: The Erotic Intellect

Shot in Garbo's Hairdressing Salon, Hammer suggests intellectual stimulation to be as provocative as overt sexuality. Confronting the post-modern dilemma of subjectivity, Hammer suggests that the double subject posed by collaborators constitutes an intervention into social construction and increases the possibility of authorship.

Bedtime Story III: Clip, Grab and Paint

A sunstroke delirium as the videographer identifies with Georgia O'Keefe and her radio obituary using a frame buffer and computer program for paintbrush and easel.

1988, VHS, color/b&w/so, 33m, \$75

Endangered

"It is against the background of these debates (the demise of avant-garde film) that Barbara Hammer made ENDANGERED, a reflection on the threatened tradition of filmmaking and the independent filmmaker. Hammer's formal invention and manipulation of film through post-production effects created by

optical printing become the means for developing new filmic metaphors. ENDANGERED is a compelling expression of the unique power of celluloid and the filmmaking process. Hammer does not hide behind the process of filmmaking—in ENDANGERED we see her making the film. In her hands, the transformation of film into a poetic and avant-garde art form comes about through the direct manipulation of celluloid."—John Hanhardt, 1989 Biennial Exhibition Catalogue, Whitney Museum of American Art

Score by Helen Thorington.

Awards: First Prize, Bucks County Film Festival; "Homage to Magellan" Award, Humboldt Film Festival; Cash Prize, Ann Arbor Film Festival; Gold Prize, Onion City Film Festival; Second Prize, Athens International Film Festival; Honorable Mention, Black Maria Film Festival; Santa Fe Film Expo; Third International Women's Film Festival, Seattle; Whitney Museum of American Art Biennial

1988, VHS, color/b&w/so, 18m, \$35 Home Use, \$60 Other

The History of the World According to a Lesbian

From the Platonic Cave to Post-Punk, the tape traces the invisible and visible references to women who love women from prehistory to contemporary times with the sarcastic sound of the '50s lesbian quartet from Seattle, The Sluts from Hell.

1988, VHS, color/so, 16m, \$50

TV Tart

Equating broadcast television and sugar desserts as empty, non-nutritive substances, TV TART seduces the viewer's eye with electronic colors as bright as candy.

1989, VHS, color/so, 10m, \$50

Keller, Marjorie

Two films by Marjorie Keller:

By 2s and 3s: Women

This film puts together a perspective on the unhappy experience of traveling in cars—an activity aimless and unmemorable. The splicer makes a new trip of the footage, limited not to the represented geography, but to the after-effect on the mind and heart of the first trip.

1976, VHS, color/si, 7m

Six Windows

A pan and a dissolve make a window of a wall on film. I lived in some rooms by the sea and watched the inside and the view as well as the window panes that divided and joined them. I was often lost in thought. The birds would come and make a racket, reminding me I shared that space and sky with them. The film is a moody record of that place and my peace of mind.

1979, VHS, color/si, 6.5m

Package: 1976-1979, VHS, 13.5m, \$60 Home Use, \$120 Other

Misconception

"MISCONCEPTION is composed of six parts that together chronicle the experience of one woman and her husband during the course of her natural childbirth. The film communicates the precision and care with which it has been assembled. (The) structure lends the film a pacing rhythm that have less to do with traditional cinema-verite documentary or film journalism than with the pacing and rhythm of poetry." —B. Ruby Rich

1977, VHS, color/so, 40m, \$100 Home Use, \$200 Other

Three films by Marjorie Keller:

Ancient Parts

This small portrait is shown almost exactly as it was shot. I watched the boy play Narcissus and Oedipus in three minutes. The small camera, the fact that we had all lived together for so long (during the shooting of MISCONCEPTION), the rich golden grain of the film all provide the privilege of intimacy.

1979, VHS, color/si, 3m

Foreign Parts

Many people go home to foreign parts: a few familiar faces in a strange landscape. In such circumstances the ordinary is the most precious, given a slight shift of being in its new context. All we can glean from the experiences are a few new memories built on old images. Using a camera at such times is refined work; raw intuition works better than careful planning. FOREIGN PARTS is a single camera roll.

1979, VHS, color/si, 3m

Private Parts

Third in the series of in-camera edited films. A portrait of Blake Sitney on some summer days.

1988, VHS, color/si, 17m

Package: 1979-1988, VHS, color/si, 23m, \$70 Home Use, \$140 Other

Daughters of Chaos

"The film deals simultaneously with the girl becoming the woman, and the woman looking back on her childhood. It is pervaded with voluptuousness, with longing; the woman, disappointed in love, yearning for lost innocence, the girl yearning for the power of her sex."—Anne Backer

1980, VHS, color/so, 20m, \$75 Home Use, \$200 Other



Landscape and Desire
by Ken Kobland

The Fallen World

An elegy for a dog named Melville.

1984, VHS, color/so, 9m, \$35 Home Use, \$80 Other

The Answering Furrow

Owing to Virgil's "Georgics." With assistance from Hollis Melton and Helene Kaplan. Music: Charles Ives, "Sonata for Violin and Piano #4: ("Children's Day at the Camp Meeting") and "Ambrosian Chant." Filmed in Yorktown Heights, New York; St. Remy en Provence, France; Mantua, Rome and Brindisi, Italy; and in Arcadia and the island of Kea in Greece.

1985, VHS, color/so, 27m, \$80 Home Use, \$150 Other

Kobland, Ken Frame

A seashore landscape, structured first by a moving car, then optically reconstructed film. A restructured landscape.

1977, VHS, color/so, 10m, \$25 Home Use, \$50 Other

Vestibule (In 3 Episodes)

A 3-part rumination on a very familiar urban space, exploring fantasy, history and the everyday.

1978, VHS, color/so, 24m, \$25 Home Use, \$50 Other

Landscape and Desire

The film was initially shot in Super 8, between July and September, on a Greyhound bus trip from New York to LA. The project began as a film of a Samuel Beckett short story, "The Lost Ones," which describes a society of people who live in shallow dirt cylinders. For my part, I get on a local bus which is supposedly going to Pittsburgh, although it has San Francisco marked as its destination. Massive traffic jam at the tunnel because of a propane truck wreck on the bridge. So far there is no air-conditioning; 110 degrees in the terminal, and it must be at least that on the bus.

"Lush, mordantly nostalgic, LANDSCAPE AND DESIRE is Kobland's best realized work to date."—J. Hoberman

1981, VHS, color/b&w/so, 55m, \$55 Home Use, \$75 Other

The Communists are Comfortable and 3 Other Stories

I am trying to articulate, through the use of Landscape and Monologue, a sense of human 'fatality,' a sense of the inevitable failure of idealism; inevitable because its fate is in people, and their foibles.

The films' imagery is drawn from personal memory, urban housing project landscapes, social history, dreams, HUAC testimony, apartment interiors, a 'woods.' The "Other Stories" (the monologues) are formed out of the male-gender rhetoric of success and defeat, of dealing and 'getting-by.'



The Communists are Comfortable
by Ken Kobland

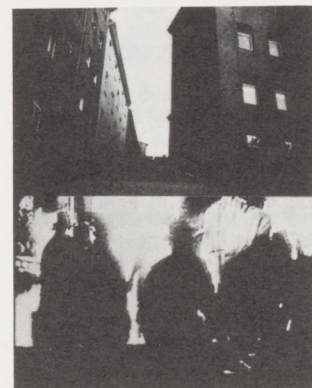
"The sadness of lost ideals and forgotten hope...through a stream of images and sounds that relate to one another in allusive, ambiguous, even mysterious ways. Its power lies in its resonant visual design, its subtle moods, and the precision of its gentle, almost musical passage across the screen."—David Sterritt

1984-1988, VHS, color/b&w/so, 66m, \$50 Home Use, \$75 Other

Berlin: Tourist Journal

Die da druben und Das da unter alles. (Those over there and that beneath all).

I spent eight months in Berlin (West) as a DAAD fellow; a true 'guest' arbeiter, in 1986-1987. I wanted to send something back, to respond in some way about how it made me feel. I wanted



Berlin: Tourist Journal
by Ken Kobland

Kobland

to describe the 'landscape' of contemporary Berlin, which immediately means 'dichotomy' and invoking the imaginary; the landscape that isn't there as well as the one that is.

Screenings: Berlin Film Festival; New Television, PBS

1988, VHS, color/b&w/so, 19m, \$25 Home Use, \$50 Other

Kuchar, George

Hold Me While I'm Naked

"A very direct and subtle, very sad and funny look at nothing more or less than sexual frustration and aloneness. In its economy and cogency of imaging, HOLD ME surpasses any of Kuchar's previous work. The odd blend of Hollywood glamour and drama with all-too-real life creates and inspires counterpoint of unattainable desire against unbearable actuality."—Ken Kelman

"This film could cheer an arthritic gorilla, and audiences, apparently sensitized by its blithely accurate representation of feelings few among them can have escaped, rise from their general stupor to cheer it back."—James Stoller, *Village Voice*

1966, VHS, color/so, 15m, \$35 Home Use, \$45 Other

Pagan Rhapsody

Starring Jane Elford, Lloyd Williams, Bob Cowan. With Donna Kerness, Brad Bell, John Collyer, Dave Somerset, Janine Soderhjelm, Phillip Weiner.

Since this was Jane and Lloyd's first big acting roles, I made the music very loud so it would sweep them to stardom. She once hurt Bob Cowan's back by sitting on it so this time I had her laying on his stomach.

Donna Kerness was pregnant during her scenes but her stomach was kept pretty much in shadow and it's not noticeable.

My stomach was the same as always except it contained more mocha cake than usual since that type of cake was usually around when I filmed in Brooklyn Heights.

Being that the picture was made in the winter, there are no outdoor scenes because it's too cold and when the characters have to suddenly flee a tense situation, it's too time consuming to have them put on a coat and gloves.

Originally not scheduled as a tragedy, things swiftly changed as the months made me more and more sour as I plummet down that incinerator shaft I call my life.

1970, VHS, color/so, 23.5m, \$40 Home Use, \$50 Other

Portrait Of Ramona

This movie was made mostly in Brooklyn during some very hot and empty evenings. Since the evenings were so empty, Jane Elford, the star, urged me to get started making another movie (we had completed PAGAN RHAPSODY the year before). I said 'okay,' and launched her in a photographed series of telephone calls, not really knowing who was going to be on the other end. I was interested at the time in irrational, neurotic responses and so the heroine was put into unstable situations that I dreamt up because I was making a movie with a plot and there should be some action.... Many of the stars appear nude and all I can say is that because of the heat and the general, overall feeling of the film which is one of the usual desperation and explosive emotions, I couldn't see any other way of them playing it. The general tone of everything was ... "why even bother to get dressed."

The end result is (to me) a rather happy blend of cramped, dark apartments, pumpkin orange people and a lot of music. I sing the vocal to the PORTRAIT OF RAMONA theme at the end and it's rather frightening but I only meant to sing it with some gusto ... not in the way it turned out: like the final screams of a species doomed to extinction.

1971, VHS, color/so, 25m, \$40 Home Use, \$50 Other

A Reason To Live

This film is about depression, although it's not that depressing. I suppose it has a message of faith and hope in it... it does for me.... But then again my interest may not match yours. It was shot in San Francisco and in Central Oklahoma with a cast of one man and 4 women. Crushing emotions are indulged in against a massive meteorological background that brings inspiration and terror to the characters involved.

1976, VHS, b&w/so, 30m, \$40 Home Use, \$50 Other

I, An Actress

This film was shot in 10 minutes with four or five students of mine at the San Francisco Art Institute. It was to be a screen-test for a girl in the class. She wanted something to show producers of theatrical productions, as the girl was interested in an acting career. By the time all the heavy equipment was set up the class was just about over; all we had was 10 minutes. Since 400 feet of film takes 10 minutes to run through the camera.... that was the answer: Just start it and don't stop till it runs out. I had to get into the act to speed things up so, in a way, this film gives an insight into my directing techniques while under pressure.

1977, VHS, b&w/so, 10m, \$25 Home Use, \$35 Other

Wild Night In El Reno

This film documents a thunderstorm as it rages in full fury above a motel in May on the southern plains. There's sun, wind, clouds, rain and electrical pyrotechnics... with perhaps a glimpse of a fleeting human figure. But only a glimpse.

1977, VHS, color/so, 6m, \$20 Home Use, \$30 Other

Forever And Always

A marriage on the rocks that hurts the heart almost as much as the colors hurt the eye.

"...a full color portrait of a break-up that comes closer than any other to being an operetta."—B. Ruby Rich

1978, VHS, color/so, 20m, \$40 Home Use, \$50 Other

The Mongreloid

A man, his dog, and the regions they inhabited, each leaving his own distinctive mark on the landscape. Not even time can wash the residue of what they left behind.

1978, VHS, color/so, 10m, \$25 Home Use, \$35 Other

Blips

An enigmatic movie that's like an enigmatic enema.

1979, VHS, b&w/so, 30m, \$40 Home Use, \$50 Other

The Nocturnal Immaculation

Two men, two women, one God and many devils. Add a pinch of vengeance and a dash of mental illness, let simmer with high ideals, then take a mouthful and hang over the railing.

1980, VHS, b&w/so, 27m, \$40 Home Use, \$50 Other

Yolanda

A film about a housewife obsessed with the idea of a large hairy creature, 12 feet tall, with big feet. Chronicles her eventual breakdown in no uncertain terms.

Starring Michelle Joyce in her first color film with me.

1981, VHS, color/so, 22m, \$40 Home Use, \$50 Other

Cattle Mutilations

Against the background of a grisly mystery, four people face a growing sense of panic and uncleanliness. Part documentary, part "cartoon," part B movie, the film asks questions to which there don't seem to be any clear-cut answers.

1983, VHS, color/so, 25m, \$40 Home Use, \$50 Other

X-People

Part of the UFO series. The film deals with mystery people that are haunting the characters, who wander about and read material from books which have to do with mystery people. The characters interact with one another in somewhat unwholesome ways.

1985, VHS, color/so, 25m, \$40 Home Use, \$50 Other

Ascension Of The Demonoids

Funded by the NEA.

A big, colorful tapestry about rumors that are in all of the previous UFO movies. A loose story line that weaves in and out of the UFO phenomenon.

1986, VHS, color/so, 46m, \$55 Home Use, \$65 Other

Note: The following films were all made at the San Francisco Art Institute and utilize production facilities and student input at that school:

The Desperate And The Deep

A husband and wife travel by ship to Egypt with their son and encounter the sinister as nature assaults their vessel with tempest and marital tensions. The extreme low budget of this film proved to be an asset.

1975, VHS, b&w/so, 21m, \$40 Home Use, \$50 Other

Prescription In Blue

A female sex therapist throws herself into her work with wicked abandon and confronts the masochism of her 9 to 5 job... with plenty of overtime.

1978, VHS, b&w/so, 20m, \$40 Home Use, \$50 Other

The Woman And The Dress

The script is from a 1940's drama about teenage rebellion in the world of fashion and parental intervention. The conflict in the plot is mirrored in the clash of colors chosen to decorate this tale.

1980, VHS, color/so, 14m, \$30 Home Use, \$40 Other

La Noche D'Amour

Hollywood, where legends are born and souls die in the hell fire of licking tongues that aim to please where it hurts most.

1986, VHS, color/so, 18m, \$40 Home Use, \$50 Other

Insanitorium

The beast within and without makes an attempt to fuse with culture and the denizens of a Frankensteinian legacy.

1987, VHS, color/so, 28m, \$40 Home Use, \$50 Other

Summer of No Return

Can we ever retrace the steps it takes to progress downward to the meat-beaten path of our youth when not even Jehovah can jive to what we juke?

1988, VHS, color/so, 30m, \$40 Home Use, \$50 Other

La Verbotene Voyage

This 45-minute production in black and white and also color was made with my film students and features an international and attractive cast of characters aboard an ocean-liner of large dimensions. The ship eventually is torn apart with romantic intrigue and labor revolts and the few tattered, yet still attractive, survivors confront the dawn of a new and natural dominion.

1989, VHS, color/b&w/so, 45m, \$50 Home Use, \$60 Other

Mullen, Michael

Graceland

A video story of a trip to Graceland by conceptual artist Michael Mullen. The film is like a story told at a party. Like Eno's music, it stands up to close scrutiny, but doesn't demand it.

"A welcome and natural expansion by Mullen from writing and photography into the medium of video."—Regis Johnson

1989, VHS, color/so, 120m, \$30 Home Use, \$55 Other

Nigrin, Albert Gabriel

The Burning Text

THE BURNING TEXT is the visual component of a multi-media performance piece by MOI, JE NAGE... an experimental theater troupe based in New Brunswick, New Jersey. THE BURNING TEXT is derived from writings by Jean-Marie Gustave Le Clezio and from photographs by Bill Brand. In the film a vain woman commits the ultimate selfish act by taking an overdose of sleeping pills. THE WIZARD OF OZ in reverse. With Anne Burns.

Music by Daniel Nigrin.

Awards: Ann Arbor 8mm Film Festival

This film was funded in part by the National Endowment for the Arts/American Film Institute Mid-Atlantic Region Media Arts Fellowship Program—Administered by Pittsburgh Filmmakers.

1988, VHS, color/b&w/so, 13m, \$60 Home Use, \$125 Other

Pearson, Lyle

City Gardens

First there was animation, then claymation. Now—plantation. Will my ivy learn to play guitar? Will the lady in red (a jalapeno pepper) find her mate? I didn't exactly make this film, but one late afternoon when I wasn't completely there, my houseplants sort of did, to the music of the Northwest's premier musical group, Applied Science.

VHS, color/so, 12m, \$50

Plays

Plays, Dana

Selected Films:

Arrow Creek

Neo-Western filmed at Crow Agency, Montana, in which the Indians are cowboys.

1978, VHS, color/so, 6m

Across the Border

A protest to US intervention in third world countries, ACROSS THE BORDER is constructed with found images, such as live chickens being wrapped in newspaper.

1982, VHS, color/so, 8m

Don't Means Do

"A picture of a simple and genuine encounter, in the light of a gentle afternoon, between the moods of child and adult."—David Heintz

1983, VHS, color/so, 9m

Via Rio

"VIA RIO is an ode to our human desire for relationship. The film tumbles through a series of relationships woven around one woman's narration of her parents' marriage. This woman (played by Lilian Mafrá) is a fresh and fecund personality, who relates the story of her mother's infidelities while sitting naked and pregnant in a garden.

"Interspersed around this narrative are a number of other scenes which feed the complex nature of human interaction. Interaction that is sometimes comic, sometimes lonely, but as the very pregnant Mafrá indicates—inevitably part of life."—Frances De Vuono

1985, VHS, color/so, 7m

Shards

Parallels fragmentation and fragility through explorations that question ideas of wholeness and reconstruction in the film form.

1988, VHS, color/so, 5m

Package: 1978-1988, VHS, color/so, 35m, \$35 Home Use, \$70 Other

Ralph Records

Moleshow/Whatever Happened to Vileness Fats?

Moleshow

Beginning in the fall of 1982 and on through the summer of 1983, The Residents, along with a troupe of dancers, prop movers and performers, including master of ceremonies Penn Jillette, toured the west coast of the United States and extensive regions of Europe with the elaborate stage presentation of THE MOLESHOW.

Playing to sold-out houses throughout their trek, The Residents provided the musical backdrop for what was considered one of the most primitive yet technologically advanced displays of live-on-stage storytelling known in the history of the modern arts.

In this video collage presentation of THE MOLESHOW, a combination of computer-generated animation and live footage taken from various performances brings together this highly entertaining presentation.

Whatever Happened to Vileness Fats?

Originally conceived as a full length video in 1972, VILENESS FATS was the combination of a wildly passionate love affair, a twisted night club and the tortured relationship between frightening Siamese twins. While this version never met completion, a compilation of lengths of footage was assembled over ten years later and a newer version of the story, WHATEVER HAPPENED

TO VILENESS FATS? was superbly realized. This parade of breathtaking imagery includes just about every facet of visual and musical mood from sweetly romantic to disturbing and reckless.

Package: 1972-1984, VHS, color/b&w/so, \$35 Home Use, \$70 Other

Video Voodoo

From the permanent collection of the Museum of Modern Art in New York, this well rounded retrospective of visual works by The Residents was created as a video celebration of the thirteenth anniversary of the inception of the musical group The Residents and the founding of their recording label, Ralph Records.

During these thirteen years, many different areas of experimental visual and musical expression were explored and documented.

This entertaining collection of shorts and excerpts serves well to show the diversity and provocative nature of this sometimes startling and always brilliant group of modern artists.

1) It's a Man's Man's Man's World: This interpretation of the James Brown tune combines computer graphics and live action visuals.

2) Earth vs. Flying Saucers: Computer graphics are the vehicle for this stylish short, a sample of a full length video piece, "Science Fiction's Greatest Hits."

3) One-Minute Movies: Three of the lengthiest one-minute mini featurettes imaginable.

4) Hello Skinny: An eerie documentary of this true-life character, dark and haunting.

5) Excerpt from the MOLESHOW (Smack Your Lips): Witty computer graphics and footage taken live from various performances of the 1982/

83 tour of The Residents' MOLESHOW.

6) Excerpt from VILENESS FATS (Eloise): A tiny sample of the full-length melodrama of dark performance and passion, WHATEVER HAPPENED TO VILENESS FATS?

7) The Third Reich and Roll: A mini collection of black and white stunning, twisted imagery.

8) Songs for Swinging Larvae: Music by Renaldo and The Loaf is the backdrop for this true-life saga of child abduction.

1975-1980, VHS, color/so, 30m, \$25 Home Use, \$50 Other

The Cabinet of Dr. Caligari

Original score by Clubfoot Orchestra.

The 1919 German film THE CABINET OF DR. CALIGARI stunned audiences and overwhelmed the cinematic community with its highly disturbing drama and psychotic overtones. The stir it caused with its sharp contrasting shadows and storyline of twisted mind marked film history and an expressionistic masterpiece was born.

Now, seventy years later, this still horrifying depiction is once again brought to the forefront of modern visual landscaping through the brilliant compositional mastermind of Richard Marriot and the equally brilliant musical talents of his comrades, The Clubfoot Orchestra.

Under the baton of Steed Cowart, the marvelously moving soundtrack lends itself perfectly to the silent film of the Bauhaus era and weaves its way through the film with lilting accompaniment and startling performance. After only one viewing, it will be impossible to imagine this film with any other soundtrack and through the marriage of this tangled web of classic horror and the intoxicating eclectic score, one will be hard pressed

to find any other cinematic endeavor that has withstood the test of time.

1919-1988, VHS, b&w/so, 52m, \$25 Home Use, \$50 Other

Re/Search Publications

Pranks!

Directed, photographed and edited by Leslie Asako Gladsjo. All subjects interviewed by Andrea Juno and V. Vale.

Re/search Publishing is proud to present their first foray into video production. This lively exploration into the strange and wonderful phenomenon of pranks features five artists/pranksters whose extreme and subversive (yet humorous) acts challenge the boundaries of social and artistic acceptability. In their own words, these cultural saboteurs describe their daring activities and share intimate personal insights into their incendiary motives.

Pranks! features:

Joe Coleman, a savagely intense painter and performance artist, who went from wreaking explosive havoc on his New Jersey hometown to scaring the living daylight out of the polite New York art world.

Mark Pauline, the founder of Survival Research Laboratories, discussing billboard modifications and other subversive acts of his misspent youth.

Karen Finley, the provocative and controversial New York performance artist who has delighted and shocked audiences of all kinds, discussing food, dwarves, butt hairs, and other essential subjects.

Frank Discussion, leader of San Francisco's seminal punk band the Feederz, relating hilarious exploits with dead animals and

offering useful advice to bored prisoners of alienated labor.

Boyd Rice, perpetrator of all kinds of practical jokes, describing the various diabolical ways by which he enlivened his teenage years (and Betty Ford's visit to San Diego...).

1988, VHS, color/so, 30m, \$24 Home Use, \$60 Other

Rose, Peter

Digital Speech

DIGITAL SPEECH uses a traveler's anecdote, a perverse variant of a classic Zen parable, as a vehicle for an exploration of language, thought, and gesture. The tape plays with the nature of narrative, with ways of telling, performing, and illustrating, and uses nonsense language, scat singing, and video rescan for comic comment.

Awards and Broadcasts: Festival Award, Three Rivers Arts Festival; Athens Award, Athens Video Festival; Broadcasts on PBS in NYC, Boston, and LA

1984, color/so, 13m, \$35 Home Use, \$50 Other

The Pressures of the Text

THE PRESSURES OF THE TEXT integrates direct address, invented languages, ideographic subtitles, sign language, and simultaneous translation to investigate the feel and form of sense, the shifting boundaries between meaning and meaninglessness. A parody of art/critspeak, educational instruction, gothic narrative, and pornography, it has been performed as a live work at major media centers and new music festivals both here and abroad. The piece was written, directed and delivered by Peter Rose; co-directed by Jessie Lewis; with sign language and ideographic symbols by Jessie Lewis;

and with English simultran by Fred Curchack.

Screenings and Awards: Whitney Museum of American Art Biennial; Red Ribbon, American Film Festival

1983, color/so, 17m, \$35 Home Use, \$50 Other

Sharits, Paul

Rapture

"RAPTURE is a fierce vision of a Dionysian experience, a tightly controlled visual statement about the abandonment of self to heightened transporative states. It is also an exploration of the similarity between "religious" and "visionary" ecstasy and psychotic states."—CEPA (Buffalo)



Pranks! by Re/Search Publications

Sharits

There is another antecedent for this videotape contained in the remarkable paper print collection of films in the Library of Congress that includes a series of clinical documents of people afflicted with epilepsy filmed at the turn of the century. Those films present a paradox for the viewer: Observing events (seizures) where pain remains trapped mutely and invisibly within the confines of the body even as its shadow is projected as a measurable mass across the indexical grid of the cinematic recording device. I imagine RAPTURE as another look at the inarticulateness of pain—the inadequacies of the recording device for fixing the radical subjectivity of pain...or ecstasy. In RAPTURE we are presented with a wounded and relentlessly objectified body demonstrating, with almost clinical control, the varieties of its own objectification."—Barbara Lattanzi

Screenings: CEPA Video Program, Buffalo; Kino Arsenal; Kino Eis Zeit; included in "Infermental 7" (Traveling exhibition of world video); Offensive Video Kunst, Dortmund, West Germany; London Film Festival; International Audio Visual Experimental Festival, Arnhem, Holland; San Francisco Cinematheque

1987, VHS, color/so, 20m, \$50

Tartaglia, Jerry

A.I.D.S.C.R.E.A.M. and Ecce Homo

A.I.D.S.C.R.E.A.M.

Aids is becoming a convenient excuse to desexualize Gay Culture and to promote the gradual dismantling of our civil rights.

"Acidic and militant—a colorful erotic scream."—Helen Knode, *LA Weekly*

"Gut wrenching and important... the kind of movie we have a right to expect from a gay film festival."—Joseph Lanza, *NY Native*

Screenings: Whitney Museum for the AIDS Media: Counterrepresentations Program; 13th Annual Lesbian and Gay Film Festival, San Francisco.

1988, VHS, color/so, 6m

Ecce Homo

ECCE HOMO (behold man) employs optically printed footage taken from Genet's UN CHANT D'AMOUR and from a few all-male-sex films. Thanks to AIDS hysteria, all gay sexuality is once again seen as pornographic, politically incorrect, sinful, or a public health hazard. One wonders in this film whether the taboo is against the sex or against the seeing of the sex.

1989, VHS, color/so, 7m

Package: 1988-1989, VHS, color/so, 13m, \$50

Wallin, Michael

Decodings

"Michael Wallin's DECODINGS is a profoundly moving, allegorical search for identity from the documents of collective memory, in this case found footage from the '40s and '50s...The search for self ends in aching poignancy with stills of a boy and his mother at the kitchen table, catching the moment that marks the dawning of anguish and loss; desire becomes imprinted on that which was long ago."—Manohla Dargis, *The Village Voice*

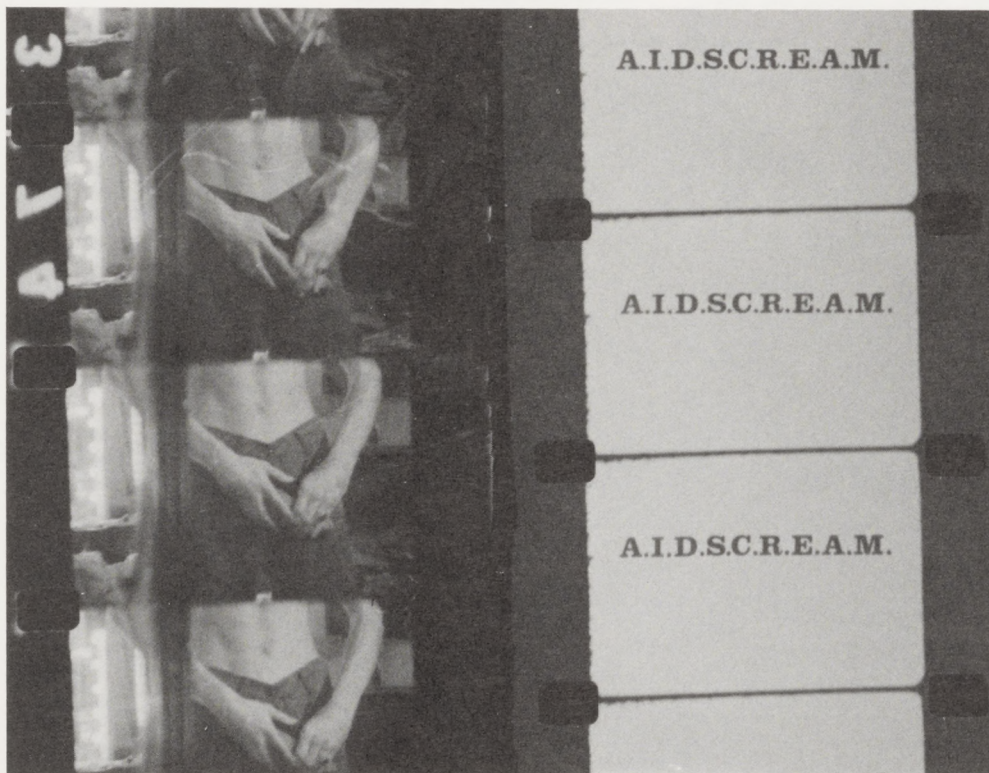
"DECODINGS is a magical, seamless work that manages to beguile even as it probes areas tender to the touch. Its tale is beautifully told..."—Patrick Hoctel, *San Francisco Weekly*

"Explodes with Bunuel's sensuousness and a Hitchcockian narrative irony..."—Doug Sadownick, *LA Weekly*

"Wallin's achievement in DECODINGS is to create a powerfully inventive work that conveys with dramatic intensity strong feelings of remembrance and loss from images that have been extracted from the culture... Wallin has succeeded in creating from various film sources a work that emphasizes the fragility and ultimate vulnerability of human expression and relationships."—John G. Hanhardt, 1989 Whitney Museum Biennial Catalogue

Awards: Grand Prize, 1988 Thomas Edison Black Maria Film Festival; Special Jury Award, 1989 San Francisco International Film Festival; Biennial Exhibition, Whitney Museum of American Art

1988, VHS, b&w/so, 15m, \$75



A.I.D.S.C.R.E.A.M. by Jerry Tartaglia

addendum

Lundahl, Paul

Four Films on Tape

Five-Minute Memory

Composed of two films combined specially for video release. The first is a tribute to the films of Maya Deren. The second is a non-narrative film essay on the image of Ronald Reagan followed by a man with a briefcase, while joking about outlawing Russia forever in the infamous "five minutes" speech.

1986, color/so, 3.5m

Asleep at War

The dreaming sequence of the multi-media performance "Caswallon the Headhunter" by Jane Brakhage. Composed of time-lapse studies of the body at sleep.

1986, b&w/so, 3.5m

Parallel Faust

Filmed in the fall of 1986 to document the production of FAUSTFILM: AN OPERA by Stan Brakhage. The film is in the form of an experimental documentary, weaving an explication of the working methods of one of cinema's most acclaimed artists with fleeting eye-scan blurrings and memory shifts into a film/testament of the creative process.

1988, color/so, 7m

The Fall

During a walk through a forest at dusk, ochre streets catch flame, and dolphins exchange a fury with children who watch them through broad windows

connecting their respective enclosures. Rounded like a palindrome, the film forms a direct personal response to the 1980s American wealth/death and popular despair.

1989, color/so, 3m

Package: 1986-1989, VHS, color/b&w/so, 18m, \$25 Home Use, \$50 Other

Rosenblatt, Jay

Blood Test

A man visits his parents and empties the contents of his mind through a series of absurd and serious vignettes. The film explores the dynamics which form identity and self and at the same time help to deny them. The therapeutic relationship is enacted metaphorically with the parents "on the couch" and the son as the therapist. Some chilling moments are reached.

Awards and Screenings: Ann Arbor Film Festival; Sinking Creek Film Festival; Kinetic Film Festival; S.F. State Film Finals; Film Arts Foundation; Cinema 7, Eugene, Oregon; KQED channel 9, San Francisco

1985, VHS, b&w/so, 27m, \$50 Home Use, \$100 Other

Paris X 2

From the apartment, the light is blue. Paris was those rooftops.

This is a story about love and about love stories. It is about the static and the electricity. The pain of letting go and the

attempt to re-capture. An American man is obsessed by a French woman who is obsessed by films. This is an experimental re-telling of a love affair through fragments and distortions of memory. Filmic images are transformed into electronic paintings. The narrative and myths of romantic love are deconstructed against a backdrop of Paris and Hollywood. It is also about the love of cinema being destroyed by video.

She said these are stolen images. They're not to be taken lightly.

"Truth—or perhaps the constant struggle to find it, is the real subject of this film. Shots of Hollywood "goddess" types are frozen in the frame, stretched almost to the point of breaking, like human thoughts struggling through oppressive chains of limiting images."—Bill Scheinman, Film/Tape World

Awards and Screenings: Palo Alto Film Festival; Sinking Creek Film Festival; San Francisco State Finals; Film Arts Foundation Film Festival, San Francisco; Denver International Film Festival; Santa Fe Film Expo; Athens Film Festival

1988, VHS, color/so, 26m, \$50 Home Use, \$100 Other

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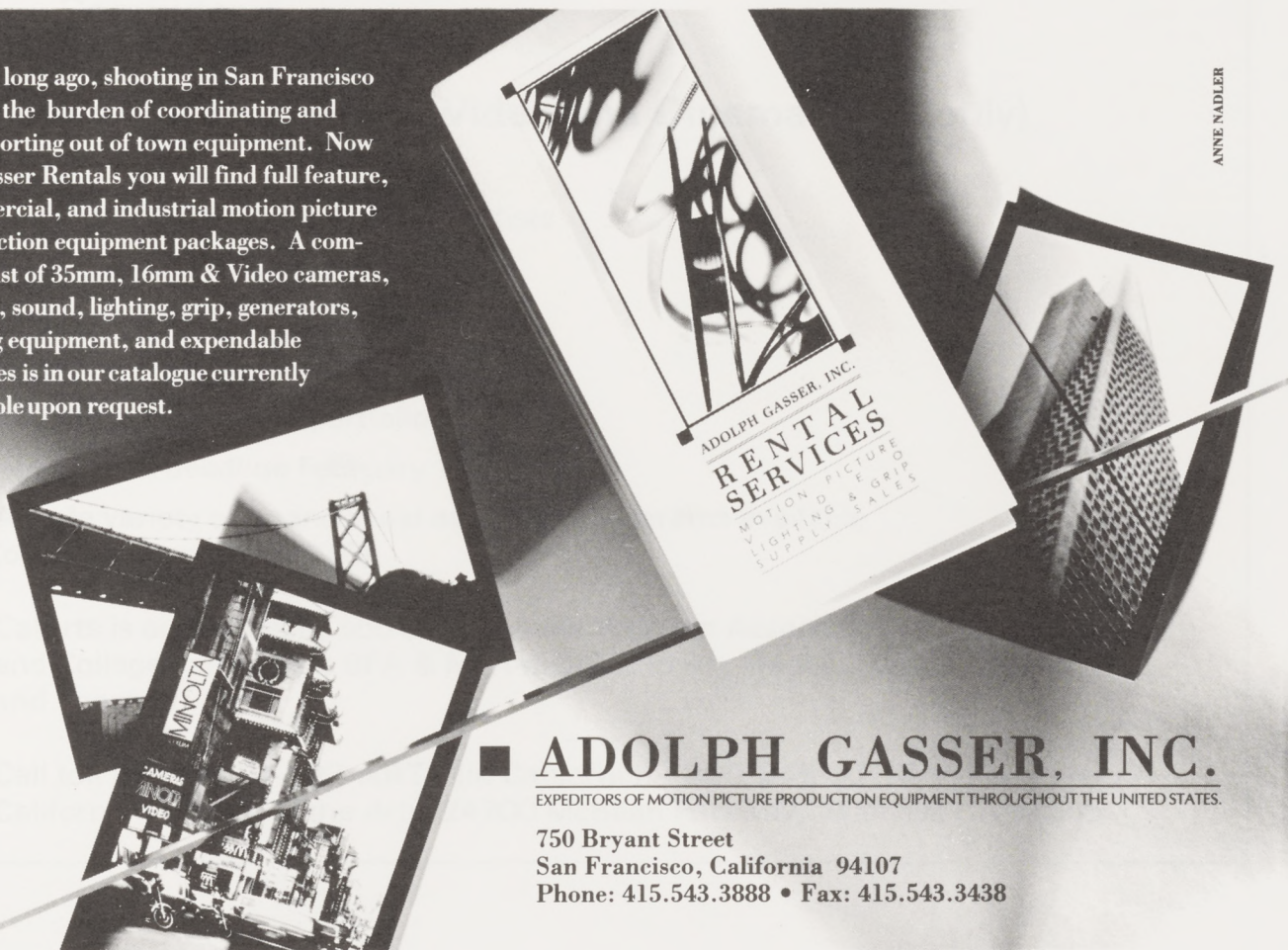
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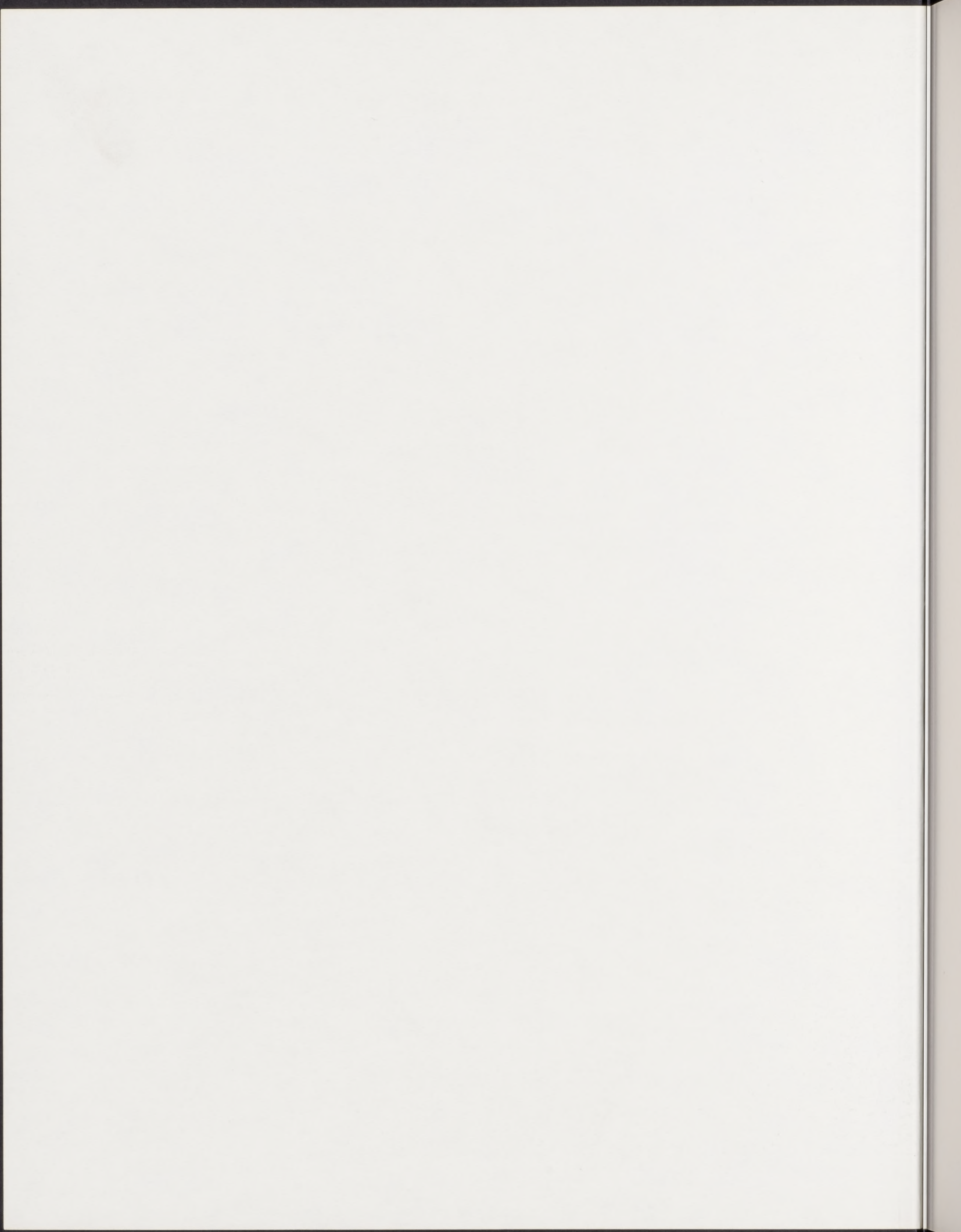


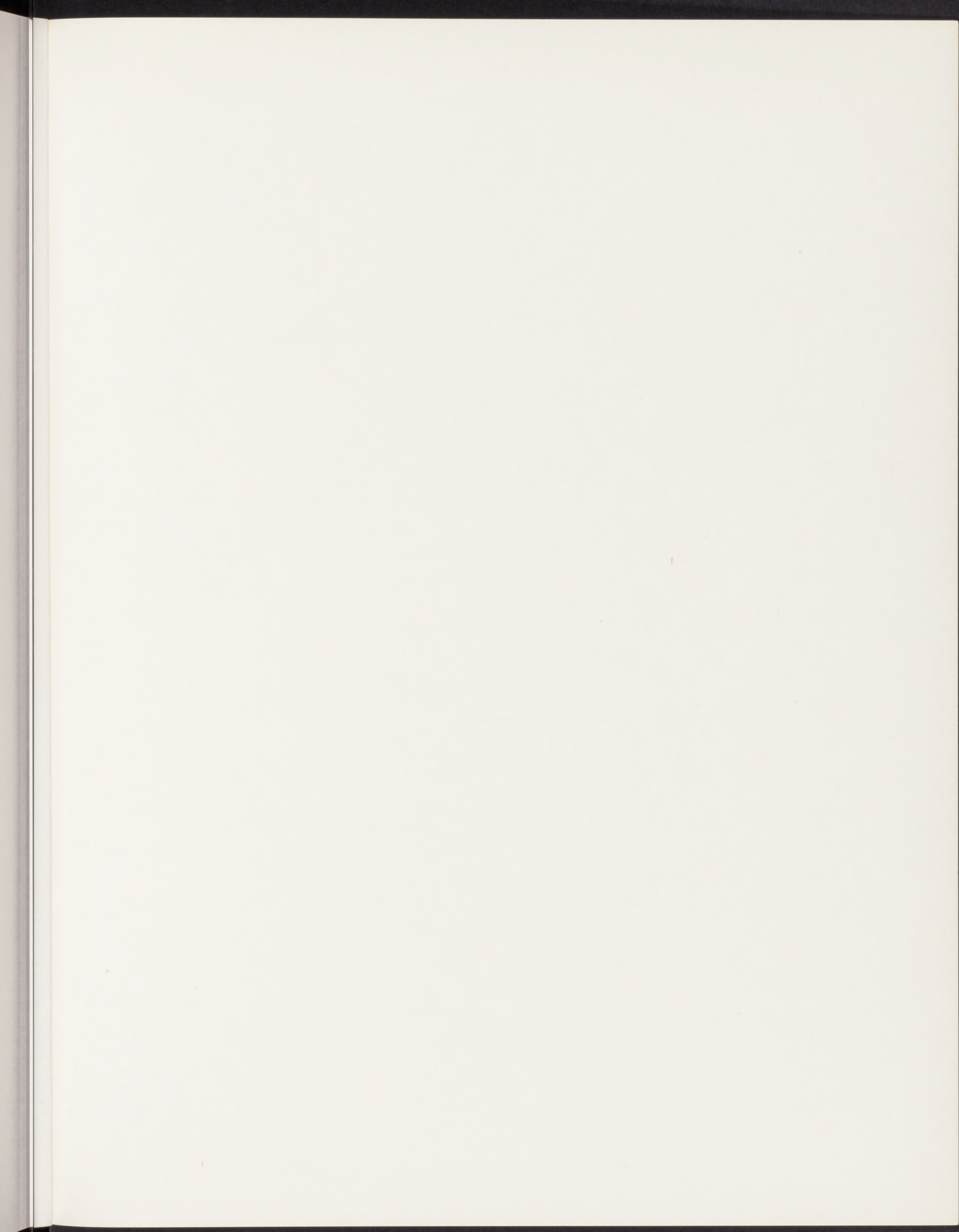
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